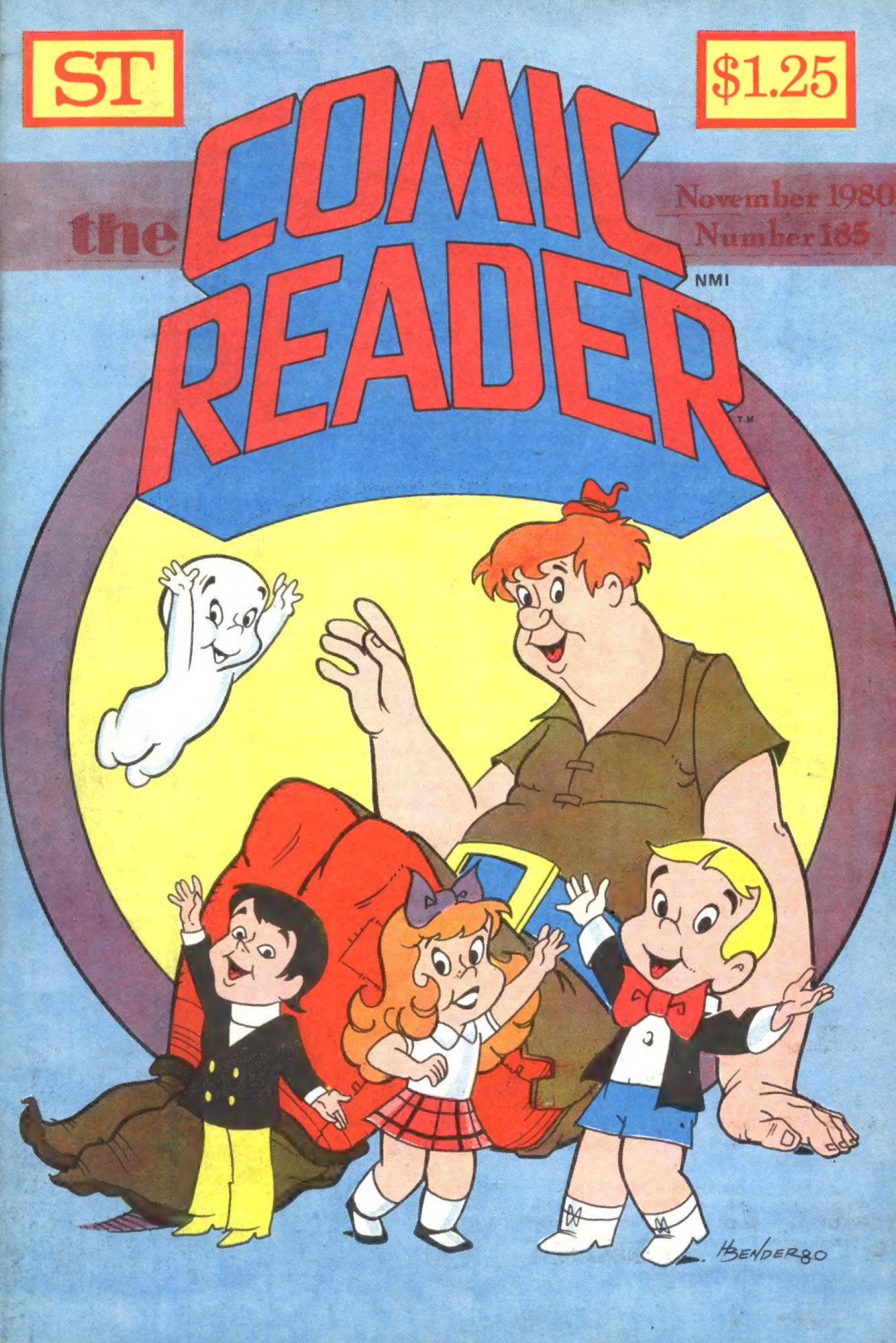
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Number 185
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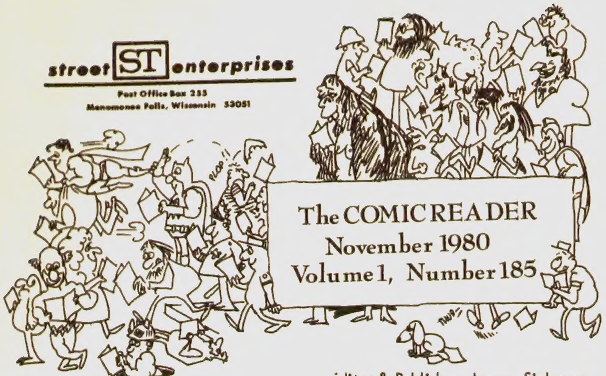

The COMIC READER
November 1980
Volume 1, Number 185

OUR COVERS: Spotlighting Harvey's Richie Rich, Casper, Stumbo, Gloria and Jackie Jokers is our front cover by Howard Bender. ©1980, Harvey World Famous Comics Inc. And on the back is a collective of 80 of Hanna-Barbera's "human" animal characters. See page 56 for a key. ©1980 Hanna-Barbera Productions.

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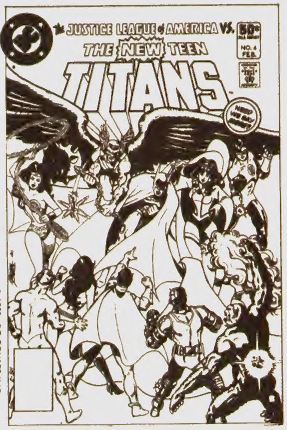
DC News

Roy Thomas's regular assignments have been announced, and he'll be doing three books regularly, as well as filling in on various titles and doing some special project scripting. Under Editor Dick Giordano, he'll be writing BATMAN and a new sword and sorcery character. For Len Wein, he'll be doing the JUSTICE SOCIETY OF AMERICA set in World War II for a revived ALL-STAR COMICS. Roy has said elsewhere that he intends to use only a few of the original members, notably Hawkman and The Atom, as well as adding new members from the Quality Comics ranks and creating new ones.



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Dick Giordano will edit the first of the planned mini-series tied in with SUPERMAN II, THE PHANTOM ZONE, which revolves around the various inhabitants of the zone, probably focusing on the three featured in the movie. The books will appear in January, February and March.

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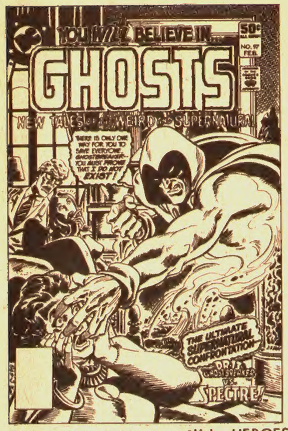
YOU WON'T BELIEVE IN
GHOSTS
NEW TALES OF MERVYN'S SUPERNATURAL
THERE IS ONLY ONE WAY FOR YOU TO SAVE YOURSELF FROM SPECTRE... YOU MUST PROVE THAT THEY DO NOT EXIST!
THE ULTIMATE SUPERNATURAL CONFRONTATION!
OR BE DESTROYED BY SPECTRE!
50¢
NO. 15 FEB.

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The second mini-series will be HEROES OF KRYPTON, edited by Julius Schwartz, and will be on sale in June, July and August. E. Nelson Bridwell will write the latter, which traces the history of the El family. And Len Wein is editing the tabloid, SUPERMAN'S FORTRESS OF SOLITUDE which will be on sale in May.

TALES OF THE GREEN LANTERN CORPS will focus on the untold facts surrounding the Green Lanterns of the galaxy and the Guardians. Marv Wolfman will plot and Len Wein will script, with Brian Bolland doing the covers. They will appear in February, March and April of next year. Jack Harris is Editor, but no artist has been selected yet.

A SHOCK-STUDDED STARTLER--"LUTHOR'S POWER PLOY!"
THE NEW ADVENTURES OF
SUPERBOY
50¢
NO. 14 FEB.
NOW THAT LUTHOR'S USED YOUR PUPPETS AGAINST YOU, SUPERBOY, YOUR HERO CAREER IS FINISHED!
BANK OF MID
EXTRA!! SUPERBABY MEETS ZATARA the MAGICIAN!

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THE UNKNOWN SOLDIER will soon become a three charcter book when The Blackhawks, by Marv Wolfman and Dave Cockrum beginning in #254, are joined by Captain Fear, which will be drawn by Walt Simonson.

BAT LASH may return as the permanent back-up strip in JONAH HEX. Two stories are scheduled to appear by Len Wein and Dan Spiegle, and it will be decided whether the strip should replace Scalphunter.

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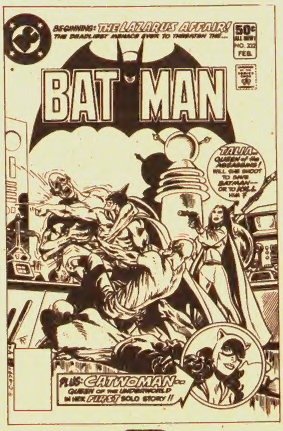
Jim Starlin will draw the DC COMICS PRESENTS "Whatever Happened To Starman?" story written by Paul Levitz, the first of the Whatever Happened To... series to co-star Superman in a book-lengther. Len Wein plans to contribute a "Whatever Happened to Crimson Avenger?" which he hopes to get Steve Ditko to draw. My own contributions to the feature have been assigned: STAR HAWKINS is being done by Alex Saviuk, and REX THE WONDER DOG WITH DETECTIVE CHIMP is tentatively scheduled to be done by Gil Kane. My most recent sale stars Rip Hunter.

Starlin is plotting another DC COMICS PRESENTS story which co-stars Superman and Hawkgirl, which



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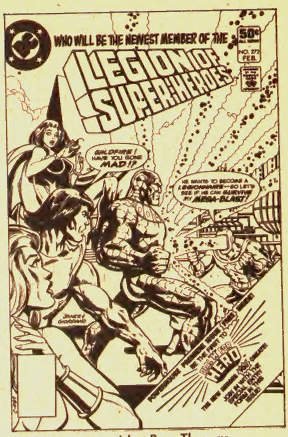
WHO WILL BE THE NEWEST MEMBER OF THE
LEGION OF SUPER-HEROES
50¢
NO. 270 FEB.
GALEFORCE! ARE YOU GOING MAD!?
HE WANTS TO BECOME A LEGIONNAIRE--SO I CAN SUBMIT MY ALIEN PLANET!
HERO

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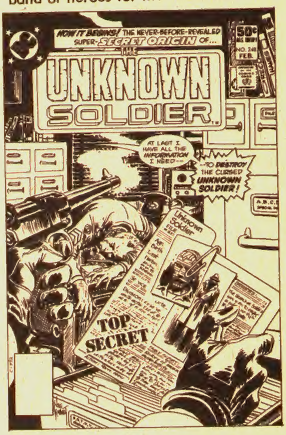
will be scripted by Roy Thomas. Julius Schwartz indicates that there will be another Superman-Flash team-up and the first teaming of Superman and Plastic Man.

- Bob Rozakis is scripting another new series back-up for SUPERMAN. This one, titled SUPERMAN: THE IN-BETWEEN YEARS, will focus on the years between the death of Clark's parents and his getting his job at the Planet, especially his college days.

E. Nelson Bridwell is doing an issue of SUPER FRIENDS which will team-up most of his international band of heroes for the first time.


NOW IT BEGINS! THE NEVER-BEFORE-REVEALED SUPER-SECRET ORIGIN OF...
50¢
NO. 145 FEB.
UNKNOWN SOLDIER
AT LAST I HAVE AN INFORMATION VIDEO--
TO DESTROY THE CURSED UNKNOWN SOLDIER!
TOP SECRET

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Martin Pasko is scripting a Batman/Swamp Thing issue for THE BRAVE AND THE BOLD. Gerry Conway and Jim Aparo will handle the Green Lantern and Guardians of the Universe appearances with Batman in BRAVE AND THE BOLD #173-174.

Jim Starlin did a cover for DETECTIVE COMICS featuring Batman, Robin

and Batgirl which Gerry Conway is writing a story around for DETECTIVE #503.

Jack C. Harris will make an appearance as an imposter on an episode of the revived TO TELL THE TRUTH during the upcoming Thanksgiving week.

Whitman News

The 1981 Whitman Comprehensive schedule has appeared, and surprise! Despite nobody being able to find them on a regular basis (until last month, when most dealers were finally able to get current issues from Whitman), the line is doing well enough to expand by five new titles!

Actually, new is not the exact term for them, as there are five revivals on the list: TUROK, SPACE FAMILY ROBINSON, GRIMM'S GHOST STORIES, RIPLEY'S BELIEVE IT OR NOT and -- possibly because there's interest in making an animated version -- DOCTOR SOLAR, MAN OF THE ATOM. Two titles were cancelled (other than the previously cancelled BEETLE BAILY): THE BLACK HOLE and BATTLE OF THE PLANETS. There will be two new Disney titles launched in late '81 to correspond with the release of new Disney movies: THE FOX AND THE HOUNDS in June, and CONDORMAN in August. Condorman is a super-hero, a novelty for Disney to begin with, and is their first contemporary costumed character.

In addition, frequencies were upped. DONALD DUCK, UNCLE SCROOGE and BUGS BUNNY were added to the only monthly of 1980 WALT DISNEY'S COMICS AND STORIES; and all the other titles except LITTLE LULU and SUPER GOOF (who remain at five issues per year) all the other titles will be issued on strict bi-monthly schedules. The only exception is FLASH GORDON, whose movie adaptation issues (#31-33) will appear in January to March, delayed from October to December of this year. The immediate result is the total number rises from 155 issues in 1980 to 204 issues in 1981, with the possibility of new titles being added.

In the meantime, some further bags have been tracked down. Richard West reports having discovered UNCLE SCROOGE #176-178 bagged together, which fits nicely with our discovery of the previous two UNCLE SCROOGEs in the mixed bags. He lives in Madison, Wisconsin and found them at a Kohl's store. C. Frank Hart of Jacksonville, Florida reports finding unbagged copies of FLASH GORDON #30, TWEETY AND SYLVESTER #106 and LOONEY TUNES #34 on a rack. (He didn't know why they were there.) D. Johan deJong of Holland is having even more luck than we are finding Whitmans; he has found 27 different Disney comics dated March '80 or later. So, they are appearing. Keep your eyes open.

By the way, D. Johan de Jong reports that FLASH GORDON #29 was done by Gene Fawcett and not Carlos Garzon.

Coming Comics

BUGS BUNNY No. 223, January. New. [11/20]

Walt Disney DONALD DUCK No. 225, January. New, for a change. [11/20]

Walt Disney HUEY, DEWEY AND LOUIE No. 67, January. New. [11/20]

THE PINK PANTHER No. 78, January. New. [11/20]

Walt Disney SUPER GOOF No. 63, January. New. [11/20]

Walt Disney UNCLE SCROOGE No. 182, January. New, also for a change. [11/20]

WALT DISNEY'S COMICS AND STORIES No. 484, January. Half of this book is reprints -- the only reprints this month. [10/20]

BUCK ROGERS No. 10, January. "The Madness Without -- The Madness Within" is by J. Marc DeMatteis and Al McWilliams. Buck returns to the Inner City just as the underground civilization CORE is discovered beneath the atomic waste that was once the U.S.S.R., and begins to act peculiarly. [10/27]

DAFFY DUCK No. 132, January. New. [10/27]

LITTLE LULU No. 262, January. New. [11/27]

POPEYE THE SAILOR No. 160, January. New. [11/27]

PORKY PIG No. 99, January. New. [11/27]

WALTER LANTZ WOODY WOODPECKER No. 192, January. New. [11/27]

KK GIVEAWAYS: MARCH OF COMICS No. 471 - Mighty Mouse

KK GIVEAWAYS: MARCH OF COMICS No. 472 - Heckle and Jeckle

Marvel News

MARVEL FANFARE, the book originally announced as a 60¢, 32 page adless book, has been renamed MARVEL SHOWCASE, raised to $1.00, with cover stock used instead of newsprint on the interiors, with heavier, 70 pound stock with hand separated color on the cover. It will be 32 pages with no ads, and will be sold only through direct sales comics shops.

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The other shop-only project, THE MARVEL GRAPHIC NOVEL, is now supposed to begin with Jim Starlin's DEATH OF CAPTAIN MARVEL. The plot is being kept under wraps.

MARVEL UNIVERSE, meanwhile, will be an all-color magazine package similar to EPIC ILLUSTRATED. The graphics for this and the GRAPHIC NOVEL series were designed by Neal Adams.

CAMPBELL SOUP COMPANY and MARVEL COMICS GROUP IN COOPERATION WITH THE U.S. DEPARTMENT OF ENERGY PRESENT
CAPTAIN AMERICA and the Campbell Kids
BATTLE the ENERGY DRAINERS!
GAMES, PUZZLES, QUIZZES AND ENERGY FUN!

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Mike Friedrich reports that advance sales on THE DAZZLER #1 have surpassed a phenomenal 400,000 copies, a success by any standards. Anyone who cannot get to a comic shop to buy their copy should write Mike in care of Marvel, and he'll forward a list of direct sales distributors who should be able to get you a copy or put you in touch with someone who can.

The SUPERMAN/SPIDER-MAN book has now been scheduled for next spring. It will cost $2.50. The HULK/BATMAN book will also appear in 1981.

Marvel is attempting to get the adaptation rights to Steven Spielberg's RAIDERS OF THE LOST ARK and Ralph Bakshi's AMERICAN POP.

With John Byrne transferring over to FANTASTIC FOUR, the new artist on X-MEN will be its old artist, Dave Cockrum. In between though, Brent Anderson will fill-in on #144. Terry Austin is expected to continue on the book, though he may also ink Byrne's FF stories. If so, Joe Sinnott will be given another regular assignment.

Gene Colan is leaving DOCTOR STRANGE to become regular penciller of THE AVENGERS once again, and his replacement on STRANGE will be Frank Miller, following a few fill-ins by Kerry Gammill with back-ups drawn by Mike Golden/P. Craig Russell in #47 and Miller's first issue, #48. In a like manner, Bill Mantlo will be the new regular AVENGERS writer, with fill-in issues written by Mike W. Barr and J.Marc DeMatteis until #211, when Mantlo's run begins without interruption.

KA-ZAR #1 appears next month, as you may have noticed from the accompanying cover.

The Thing teams up with Giant-Man and Iceman in MARVEL TWO-IN-ONE #74 and with The Avengers in #75's double-size story.

John Kowalski from the old WAR IS HELL title appears in MAN-THING #10, courtesy of Chris Claremont.

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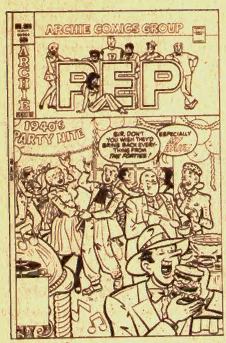
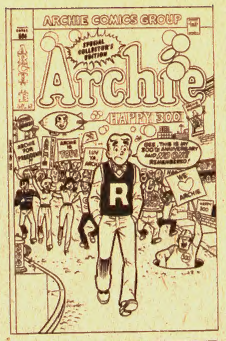
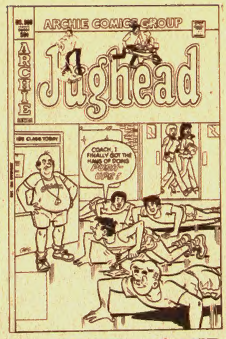
Both MARVEL PREVIEW and EPIC ILLUSTRATED are slated to go bi-monthly.

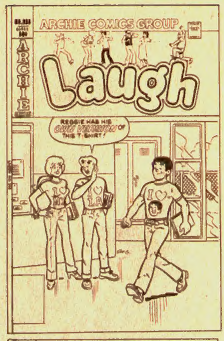
The Marvel Entertainment Group and the Campbell Soup Company have combined to produce a comic book and a campaign designed to promote energy conservation and education called "The Battle of The Energy Drainers." The CAPTAIN AMERICA Youth Energy Conservation Program will include a thirty second animated public service announcement, ten, twenty and thirty second radio p.s.a.s featuring Cap explaining how children can conserve. The comic book is being distributed, along with a conservation education kit by the Department of Energy, though Marvel and Campbell's funded the comic book. Villains created by Marvel for the comic include Thermal Thief, Doomsday Man, Cold Air Crook and Wattage Waster. Above are the Marvel characters at the White House meeting Rosalyn and Amy Carter.

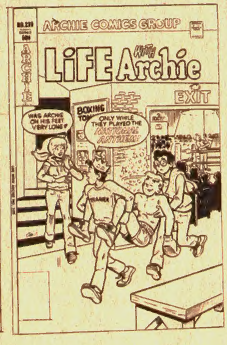
TCR number 189, the March 1981 issue, will have a number of special features and material devoted to Captain America, who will be having his 40th birthday next year. That month in 1941 was the cover date for the first issue of CAPTAIN AMERICA, one of the most famous of all comic characters. We would like to devote that issue's letter column to the thoughts of the readership on Cap and his long career in comics.

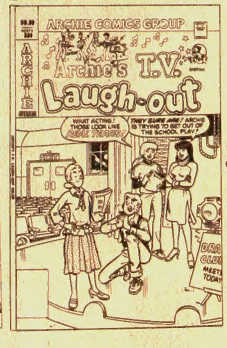












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Archie News

LITTLE ARCHIE #153 features a Little Veronica story called "The Christmas Ducks" which is written and drawn by Bob Bolling.

Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 500, December. This issue features Archie's Christmas Stocking. [10/28]

ARCHIE GIANT SERIES MAGAZINE No. 502, January. This issue features Archie's Christmas Love-In. [10/28]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 301, January. [10/28]

ARCHIE'S JOKEBOOK No. 274, January. Stan Goldberg did the cover. [10/28]

ARCHIE'S PALS 'N' GALS No. 147, January. Stan Goldberg did the cover. [10/28]

PEP No. 369, January. Stan Goldberg did the cover. [10/28]

ARCHIE No. 300, January. Another special anniversary issue. Dan DeCarlo did the cover. [11/4]

ARCHIE GIANT SERIES MAGAZINE No. 501, December. This issue features Betty and Veronica Christmas Spectacular. [11/4]

JUGHEAD No. 308, January. Stan Goldberg did the cover. [11/4]

LAUGH No. 358, January. Stan Goldberg did the cover. [11/4]

LITTLE ARCHIE No. 162, January. Dexter Taylor did the cover. [11/4]

ARCHIE GIANT SERIES MAGAZINE No. 503, January. This one's Sabrina Christmas Magic. [11/11]

BETTY AND ME No. 117, February. Stan Goldberg did the cover. [11/11]

LAUGH COMICS DIGEST No. 32, January. Dan DeCarlo did the cover. [11/11]

LIFE WITH ARCHIE No. 220, February. Stan Goldberg did the cover. [11/11]

ARCHIE TV LAUGH-OUT No. 80, February. Stan Goldberg did the cover. [11/18]

JUGHEAD'S JOKES No. 71, January. Stan Goldberg did the cover. [11/18]

JUGHEAD WITH ARCHIE DIGEST No. 42, January. Dan DeCarlo did the cover. [11/18]

Media Review

The producers of the upcoming BATMAN movie have signed with Warner Bros. for distribution, just as SUPERMAN was. By the way, that producing group is Polygram Pictures, and they're planning a multi-million dollar picture. Producer Michael Uslan promises an announcement of director and writer of the film soon... It seems like the man who called wolf, but Gene Roddenberry is once more making statements about STAR TREK returning to television. He's been quoted as saying that they'll be making six or eight two hour episodes a season -- just as was planned as long ago as '74. STAR TREK was supposed to be a syndicated series in '76, but that was preempted when they announced the feature. It appears they've figured out that doing one film for a lot of money every few years is riskier than doing a series. They say Shatner, Nimoy and Kelly will star, and it sounds good -- but now that they've got those new uniforms, will it look as good as it was? As we've

seen in the comics, they make for really dull and lacklustre images. (You'd have thought they would have learned after SPACE: 1999, BATTLESTAR GALACTICA and STAR WARS.) Ah well, we'll see... And another surprising announcement is that James Garner says he'll be back next season starring in a new MAVERICK series. That's good news for me, a longtime MAVERICK fan. (They probably figure, why try to devise a new one which will be as good as MAVERICK when they could do the real thing.) Let's hope this one comes true as well... A Disney collector from the San Francisco area purchased a poster from the "Alice In The Jungle" cartoon produced by Walt Disney in 1925 for $5,400. It's the only known copy from the silent cartoon produced prior to his success with "Steamboat Willie" in 1928... Have I mentioned before that there'll be a new TV movie called THE HARLEM GLOBETROTTERS ON GILLIGAN'S ISLAND? I'm sure it'll be another masterpiece of kitsch.

Fred Patten wrote to comment on a couple of things I mentioned in #183:

The reason for SWAN LAKE as the first Marvel/Toei Animation feature is that it's an inheritance from Toei Animation's pre-partnership production, just as the new company inherited some in-process DePatie-Freleng projects. SWAN LAKE has been in production for some time, so its status as the first Marvel/Toei Animation co-production is probably a bit of goodwill on Toei's part. It may also be a gimmick to get the film distributed in the U.S., since American distributors have been shying away from Japanese feature cartoons since the early 1960s.

For the past few years Toei Animation has regularly been producing two theatrical animated features a year for the Japanese market: a classic/intellectual title in spring and a popular science fiction adventure in summer. In 1979 the spring release was TARO, THE DRAGON BOY, a Japanese folktale that can be found in any collection of round-the-world fairy tales. In summer it was GALAXY EXPRESS 999, an outer-space fantasy that set box office records in Japan. In 1980 the spring release was THE TWELVE SEASONS, an adpatation of an old Russian fairy tale. The summer release was TO TERRA, a space opera about a feud between two esper clans on a space liner returning to Earth from one of the colony worlds. 1981's releases have been announced as SWAN LAKE and a sequel to GALAXY EXPRESS 999.

SWAN LAKE is reportedly closer in style to Disney's SLEEPING BEAUTY than FANTASIA. That is, it'll be a dramatic fantasy adventure about an evil magician, a heroic prince, and a princess enchanted into a bird, rather than an animated display of the balletic art. Also like SLEEPING BEAUTY, it'll use Tschaikovsky's ballet music as the movie's background music. At least, those were the plans before the Marvel/Toei partnership. I don't know whether Marvel's influence will result in any changes in the film's direction. Assuming there are no changes, this first release by Marvel Productions Ltd. will have a distinctly un-Marvel appearance. This presumably will NOT be a valid indication of the direction that the genuine Marvel/Toei Animation co-productions will take.

Incidentally, the Japanese fan magazines have recently been full of writeups of a Toei-produced TOMB OF DRACULA made-for-TV animated feature that was broadcast on August 19th, 7:00 to 9:00 P.M. The color-cel reproductions make it look like Gene Colan's Marvel comic brought to life, in full gory detail.

The correction is to your reference to "Nelvana's ANIMALYMPICS." ANIMALYMPICS was by Lisberger Studios of Los Angeles (actually, its suburb, Venice), not Nelvana of Toronto. The confusion is understandable since both are small new studios whose only work seen so far has been half-hour TV specials. In fact, Gouldman's soundtrack album features the music for both the half-hour TV special that was broadcast last February and the one-hour special that was cancelled in the U.S. because of President Carter's boycott of the Moscow Olympics. The two TV cartoons HAVE been combined and sold outside the U.S. as a theatrical feature to coincide with the Moscow Olympics. I suspect that the production of the soundtrack record is

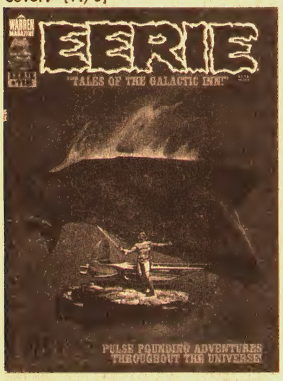
associated with this. I recommend the album for Gouldman's music, by the way, although it has lousy jacket graphics. – Fred Patten

[I think the album would've appeared anyway, since it was originally planned to be the next 10cc album until Eric Stewart was hospitalized when it had to be recorded. The songs certainly stand on their own. RB]

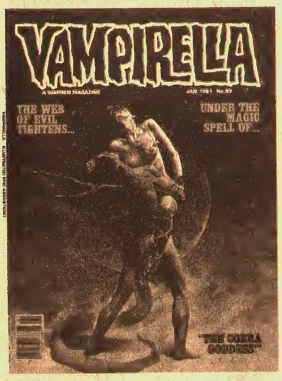
– Rona Blabbit

Warren Coming Comics

EERIE No. 118, January. In this issue are "Zud Kamish" by Jim Stenstrum and E.R. Cruz; "Red Shot" by Bruce Bezaire and Jess Jodloman; and "Galactic Inn" by Jose M. Bea. Jordi Penalva did the cover. [11/6]



FAMOUS MONSTERS OF FILMLAND No. 170, January. [11/6]



VAMPIRELLA No. 93, January. This issue features: "Apocalypse, Inc." by Rich Margopoulos and Rudy Nebres; "St. Knight" by Margopoulos and Auraleon; "Pantha" by Margopoulos, Leo Duranona and Alfredo Alcala; and "Cobra Goddess" by Esteban Maroto. Sanjulian did the cover. [11/6]

CREEPY No. 124, January. Stories in this issue are "Mephisto Illusion" by Nick Cuti, Romeo Tanghal and Alex Toth; "Cult" by Archie Goodwin and Martin Salvador; "Working Class Hero" by Gerry Boudreau, Carmine Infantino and Alfredo Alcala; "Mayhem Museum" by Carl Wessler and Adolfo Buylla; "The Pranethens" by Rich Margopoulos and Jim Stenstrum; and "Trilby and the Star Rovers" by Will Richardson and Herb Arnold. [11/20]

Obituary

DC's first Managing Editor, Whitney Ellsworth, who presided over the DC Comics line from 1939 to 1959, died September 8th in Westlake Village, California at the age of 71.

Ellsworth began as a cartoonist for King Features in the last '20s on such strips as DUMB DORA, TILLIE THE TOILER and MY MOST EMBARRASSING MOMENTS. In the early '30s he did feature writing and editorial cartooning for two Newark newspapers. He joined the early DC in 1934, working as co-editor on the first DCs, eventually taking over the entire DC line from Vincent Sullivan in 1939. He became editor of the remnants of the All-American line in 1948 when Sheldon Mayer resigned his editorial post.

Ellsworth's editorial direction went long distance in 1953 when he became the producer of the SUPERMAN TV show, though his name remained on all the comics through March of 1959. Besides scripting episodes of the SUPERMAN radio series, he also wrote the syndicated strip during the war, and the BATMAN strip from 1966 through 1970.

He is survived by his wife Jane and his daughter Patricia. What's especially sad is that he is known to have been contemplating writing a history of his days at DC with former editor Jack Schiff.

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Licensing

For you late school supply shoppers, here are some things to look for:

The new model HULK lunch box and thermos for 1980; a line of Spider-Man and Hulk items from the NASTA Co., including a twelve inch ruler, pencil sharpener, book mark, scissors, pencil case and tiny tot stapler... the bookmark and stapler are versatile and very usable items, costing around 59¢ and 99¢ respectively; pocket memo books from Nyman and Son Co. with pictures of DC's big five characters on the covers; sets of ballpoint pens with super-heroes on them from U.S. Pen.

I've seen packages containing Superman and Wonder Woman, Spider-Man and Spider-Woman, and the obvious team of Hulk and Silver Surfer, two pens per package. I'm sure there must be a Batman package but I haven't seen it. (The Hulk-Silver Surfer set is the nicest because the Surfer has no color bleeding on it.)

For Halloween, there will be superheroes aplenty. Remember those plastic pumpkins kids used to go trick or treating with? This year they'll be replaced by heads of Spider-Man and The Hulk. In costumes, you'll be, of course, seeing all the new STAR WARS characters. Ben Cooper has added some new comic character costumes including Captain America, The Thing, Batgirl, Doctor Strange, The Red Skull and (!) The Disco Dazzler.

Durham Ind. Inc. has two new items on the market: 2 1/2" Spider-Man and Hulk dolls. What makes them interesting to me is the packaging: 4" x 7" bubble cards, one of which is distributed by F.W. Woolworth, printed entirely in English with no mention of Durham Ind, the other printed in English and French and distributed to other outlets (evidently to be distributed in bi-lingual Canada).

You STAR WARS collectors should watch for the boxed Hershey candy bars with STAR WARS cards on the back. There are five cards to the complete set.

Franco is distributing a washcloth bath mitt made of cotton which comes imprinted with pictures of either Spider-Man and The Hulk.

Gum Products is distributing a cherry candy-coated peanuts candy carrying an AMAZING SPIDER-MAN logo. There's no connection other than the box.

Here's some advance news: Mattel Toys has acquired the rights to M-G-M's new movie CLASH OF THE TITANS. What that means is that toys based on the movie will be on the shelves in time for the debut of the film in June, 1981.

Next month: Christmas gifts for everyone from 0 to 100 years old.

- Ron Massengil

Books

By Mark Sabljak

SCIENCE FICTION -- Which person would you guess has had their name on the most science fiction books published in the last five years?

Names like Asimov, Le Guin and Heinlein must be popping into your head. But how about Martin Greenberg?

Greenberg certainly must be close to the top of the list for in the past six years, he's edited nearly fifty science fiction anthologies.

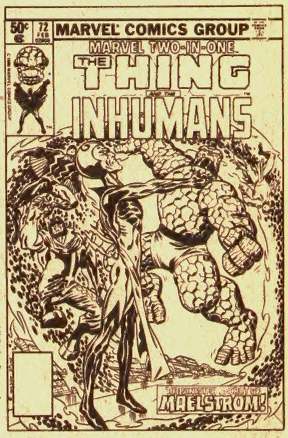
Greenberg, 39, is a professor of political science at the University of Wisconsin campus at Green Bay. That's his full time job. But part time, he's turned a lifelong hobby of reading science fiction into an even more fascinating activity. It all began only

[continued on page 18]

Marvel Coming Comics

CRAZY No. 70, January. All reprints. Bob Larkin did the cover. [11/4]

MACHINE MAN No. 19, February. "Jolted By The Jack O'Lantern" is by Tom DeFalco and Steve Ditko. The Jack O'Lantern shows up just in time for Halloween. This is the final issue. Frank Miller and Terry Austin did the cover. [11/4]



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MARVEL TWO-IN-ONE No. 72, February. "Might of Maelstrom" is by Ralph Macchio, Mark Gruenwald, Ron Wilson and Chic Stone. The Thing and The Inhumans team-up to face the Master of Mutagenics called Maelstrom. Wilson and Stone did the cover. [11/4]

MOON KNIGHT No. 4, February. "Midnight Means Murder" is by Doug

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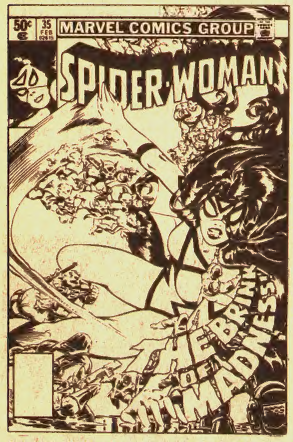
Moench and Bill Siekiewicz. Moon Knight follows an art thief with ulterior motives. Siekiewicz did the cover. [11/4]

THE SAVAGE SWORD OF CONAN No. 60, January. "Ivory Goddess" is by Roy Thomas, John Buscema and Danny Bulanadi. [11/4]



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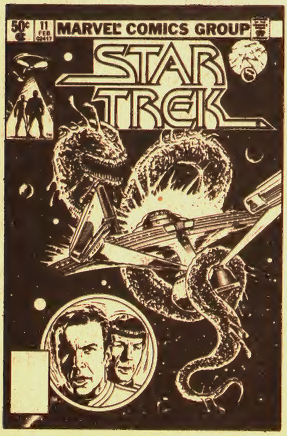
SPIDER-WOMAN No. 35, February. "Farewell To L.A." is by Chris Claremont and Steve Leialoha. Spider-Woman leaves L.A. and battles Angar The Screamer, whose voice can cause madness. Leialoha did the cover. [11/4]

STAR TREK No. 11, February. "A Woman Scorned" is by Martin Pasko, Joe Brozowski and Tom Palmer. Scotty's subconscious mysteriously triggers madness on the Enterprise. Brozowski and Palmer did the cover. [11/4]

THE AMAZING SPIDER-MAN No. 213, February. "We're Off To See



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The Wizard" is by Denny O'Neil, John Romita Jr. and Jim Mooney. Spider-Man faces The Frightful Four's Wizard and a new mystery villainess. Romita Jr. and Al Milgrom did the cover. [11/11]

CAPTAIN AMERICA No. 254, February. "Blood On The Moors" is by Roger Stern, John Byrne and Joe Rubinstein. In London visiting Union Jack and Spitfire, Cap is stalked by Baron Blood. Byrne did the cover. [11/11]

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DOCTOR STRANGE No. 45, February. "Wizard of the West Village" is by Chris Claremont, Gene Colan and Dan Green. As sometimes happens, demons invade Dr. Strange's home -- but this time he's got house guests. Dave Cockrum did the cover. [11/11]

EPIC ILLUSTRATED No. 4, January. This issue features Chapter VII of

METAMORPHISIS ODYSSEY "Delloran Revisited" by Jim Starlin; Elric in "The Dreaming City" by Roy Thomas and P. Craig Russell; Almuric Part III by Thomas and Tim Conrad; "Elephant Grass" by Marc Hempel; "Retrospect" by B.K. Taylor and James Fox; "Survivors" by Paul Kirchner; "Solar Plexis" by Rick Veitch; and "Sleeping

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Dogs" adapted from the Harlan Ellison story by Ken Steacy. Also included is a portfolio of cartoons by Shotaro Ishimori, an article about a comic book novel by Archie Goodwin, "Stalking The Great Graphic Dream" and a cover by Michael W. Kaluta. [11/11]

GHOST RIDER No. 53, February. "She-Witch of Doom" is by Michael Fleisher and Don Perlin. GR battles the She-Witch and her demon. Bob Budiansky and Joe Rubinstein did the cover. [11/11]

THE MICRONAUTS No. 26, February. "Assault On Shield" by Bill

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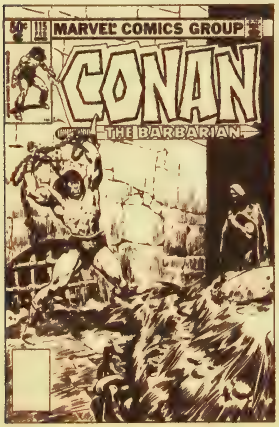
Mantlo, Pat Broderick and Armando Gil. The Micronauts find themselves in the midst of a battle between SHIELD and Hydra -- and Baron Karza comes to Earth. Broderick and Gil did the cover. [11/11]

THE SAVAGE SHE-HULK No. 13, February. "Through The Crystal" is by David Kraft, Mike Vosburg and Frank Springer. When strange creatures enter our world, She-Hulk is aided in the battle by Man-Wolf and Hellcat. Al Milgrom and Springer did the cover. [11/11]

THOR No. 304, February. "Reckless" is by Mark Gruenwald, Ralph Macchio, and Keith Pollard. Thor fights a grudge match against the Wrecking Crew. Keith Pollard did the cover. [11/11]

THE AVENGERS No. 204, February. "Claws Across The Water" is by Jim Shooter, Bob Budiansky, David Michelinie, Don Newton and Dan Green. The Yellow Claw returns. Budiansky and Green did the cover. [11/18]



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CONAN THE BARBARIAN No. 119, February. "Duel of the Darklord" is by J. Marc DeMatteis and John Buscema. Conan wants to win eternal rest for his grandfather and battles a magician to do so. Buscema did the cover. [11/18]

THE INCREDIBLE HULK No. 256, February. "Power In The Promised Land" is by Bill Mantlo and Sal Buscema. Hulk ends up in Tel Aviv where he battles Israeli super-heroine Sabra. John Romita Jr. did the cover. [11/18]

MARVEL PREVIEW No. 24, February. "Paradox" is by Bill Mantlo and Val Mayerik. On an industrialized moon 200 years from now, in a decadent, exploitive society is a man called Paradox in a story not meant for children. Paul Gulacy did the cover. [11/18]

MARVEL TALES No. 124, February. "The Tarantula Is a Very Deadly Beast" is by Gerry Conway, Ross Andru, Mike Esposito and Dave Hunt and originally appeared in AMAZING SPIDER-MAN #147. Plus, more pin-up page reprints. John Romita did the cover. [11/18]

POWER MAN No. 67, February. "Powermen" is by Jo Duffy, Kerry Gammill, and Ricardo Villamonte. Power Man battles another Noah Burstein creation called Bushmaster. [11/18]

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ROM No. 15, February. "A Wedding" is by Bill Mantlo and Sal Buscema. Brandy Clark is going to be married -- to a Dire Wraith. Bob Layton did the cover. [11/18]

X-MEN No. 142, February. "Time Out of Mind" is by Chris Claremont, John Byrne and Terry Austin. The life of the boorish Senator Kelly must be saved from The Brotherhood of Evil Mutants. Byrne and Austin did the cover. [11/18]

THE DEFENDERS No. 92, February. "Eternity, Humanity, Oblivion" is by J. Marc DeMatteis, Don Perlin and Pablo Marcos. The Defenders are called on by Eternity to help him. Ed Hannigan and Al Milgrom did the cover. [11/25]

FANTASTIC FOUR No. 227, February. "The Brain Parasites" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. On vacation, the FF encounter brain suckers. Sienkiewicz and Sinnott did the cover. [11/25]

HOWARD THE DUCK No. 9, February. Four Howard stories are included, one of them being "Linoleum Lizard" and they're by Bill Mantlo, Steve Skeates, Gene Colan and Dave Simons. Also, a Street Peeple episode by Lynn Graeme and Ned Sonntag. [11/25]

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IRON MAN No. 143, February. "Meter On The Sun" is by David Michelinie, John Romita Jr. and Bob Layton. Iron Man battles the Sunturion in outer space. Layton did the cover. [11/25]

MARVEL PREMIERE No. 58, February. "The Iron Legion, Book Two: Against The Gods" is by Pat Mills, John Wagner and Dave Gibbons. The second DOCTOR WHO issue finds The Doctor on an alternate world in which Rome conquered the world through the help of aliens. Frank Miller and Terry Austin did the cover. [11/25]

MARVEL SUPER ACTION No. 28, February. "We Stand At... Armageddon" is by Roy Thomas, Barry Smith and George Klein and appeared originally THE AVENGERS #67. Plus, another English HULK story by Gosnell, Paul Neary and John Adkins Richardson. Sal Buscema and Sam Grainger did the cover. [11/25]

MARVEL TEAM-UP No. 102, February.

"Samson and Delilah" is by Mike Barr, Frank Springer and Mike Esposito. Spider-Man and Doc Samson team-up for the first time. [11/25]

MASTER OF KUNG FU No. 97, February. "Lost Art" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi enters his mind to battle his worst enemy. Zeck did the cover. [11/25]

SGT. FURY No. 162, February. From #65 is "Blood Is Thicker" by Gary Friedrich, Dick Ayers and John Severin.

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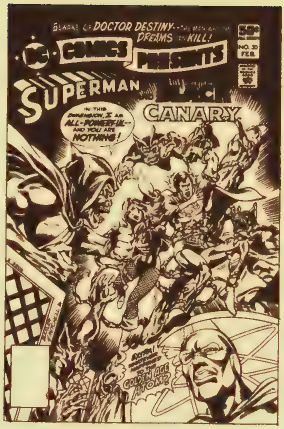
Also, more reprint pin-up pages. Severin did the cover. [11/25]

THE SPECTACULAR SPIDER-MAN No. 51, February. "Aliens And Illusion" is by Roger Stern, Marie Severin and Jim Mooney. Spider-Man battles Mysterio and aliens. Then, the White Tiger series concludes, in a story by Roger Stern, Denys Cowan and Jim Mooney. Frank Miller and Joe Rubinstein did the cover. [11/25]

STAR WARS No. 44, February. "Duel A Dark Lord" is by Archie Goodwin, Al Williamson and Carlos Garzon. The EMPIRE STRIKES BACK adaptation concludes. Williamson and Garzon did the cover. [11/25]

WHAT IF? No. 25, February. "What If Thor Had Fought Odin Over Jane Foster?" is by Peter Gillis, Rich Buckler and Dave Simons. Or whaddya do when Dad puts the kibosh on your old lady? [11/25]

BATMAN No. 332, February. "The Lazarus Affair, Chapter One: Fallout" is by Marv Wolfman, Irv Novick and



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Frank McLaughlin. Batman vs. The Electrocutioner -- and Talia will make the difference. Plus, Catwoman solos in the backup: "Cat's Paw" by Wolfman, Don Newton and Steve Mitchell. Jim Aparo did the cover. [11/11]

DC COMICS PRESENTS No. 30, February. "A Dream of Demons" is by Gerry Conway, Curt Swan and Vince Colletta. Superman and Black Canary enter into a nightmare dimension where Superman's powers are useless. Also, "Whatever Happened To The Golden Age Atom?" by Bob Rozakis, Alex Saviuk and Colletta brings back Al Pratt -- who finds he suddenly has the power to shrink to microscopic size. Rich Buckler and Steve Mitchell did the cover. [11/11]

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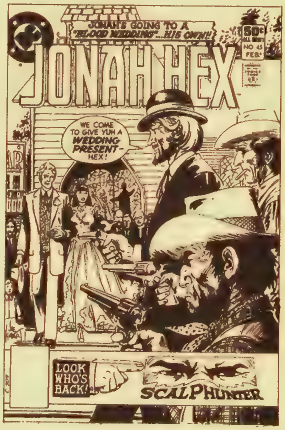
THE FLASH No. 294, February. "The Fiend That Time Forgot" is by Cary Bates and Don Heck. Flash has to save the lives of some of his gorilla acquaintances. Plus, Firestorm in "The Typhoon Is A Storm of the Soul" by Gerry Conway, Jim Starlin and Bob Wiacek. Don Heck and Dick Giordano did the cover. [11/11]

GHOSTS No. 97, February. Dr. Thirteen leads off with "The Ghost Breaker And The Spectre" by Paul Kupperberg, Mike Adams and Tex Blaisdell. Other stories include "The Incamadine Bridge" by Mimia Kin, Dick Ayers and Rodin Rodriguez; "Deep Six Phantom" by George Kashdan and Ric Estrada; and "A Very Special Spirit" by Kashdan and Mike Nasser. Jim Aparo did the Ghost Breaker/Spectre cover. [11/11]



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G.I. COMBAT No. 226, February. The Haunted Tank stories are "Bridge of Blood" by Robert Kanigher, Sam Glanzman and Dick Ayers, and "The Tank Nobody Wanted" by Kanigher, Ayers and Glanzman. The O.S.S. story is "Executed By A Deadman" by Bart Regan and Fred Carrillo; other stories are "Some You Win... Some You Lose" by Carl Wessler and Gerry Talaoc; "The G.I. Who Quit The War" by Wessler and Vic Catan; and "The Six-Minute War" by Kanigher and E.R.

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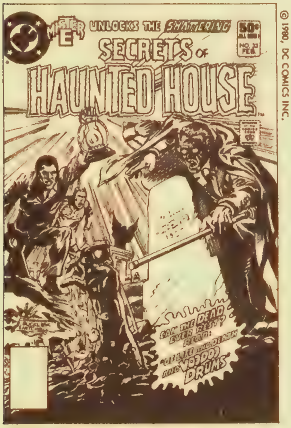
THE WORLD'S GREATEST SUPER-HEROES!
JUSTICE LEAGUE of AMERICA
STOP! YOU CAN'T GIVE THEM THOSE JEWELS!
THEY'RE NOT THE JUSTICE LEAGUE WE KNOW!
© 1980, DC COMICS INC.

Cruz. Joe Kubert did the cover. [11/11]

JONAH HEX No. 45, February. "Blood Wedding" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah and Mei Ling tie the knot -- but the usual bigots want to kill them for it. Plus, Scalphunter returns in "Homecoming" by Gerry Conway, Dick Ayers and Romeo Tanghal. Joe Kubert did the cover. [11/11]

JUSTICE LEAGUE OF AMERICA No. 187, February. "Proteus Says: All Things Must Change" is by Gerry Conway, Don Heck and Frank McLaughlin.



Former Creeper-foe Proteus creates a bogus JLA -- and Zatanna acquires a new costume. Ross Andru and Dick Giordano did the cover. [11/11]

THE NEW TEEN TITANS No. 4, February. "Against All Friends" is by Marv Wolfman, George Perez and Romeo Tanghal. The Titans take on the Justice League of America for reasons kept secret. Perez did the cover. [11/11]

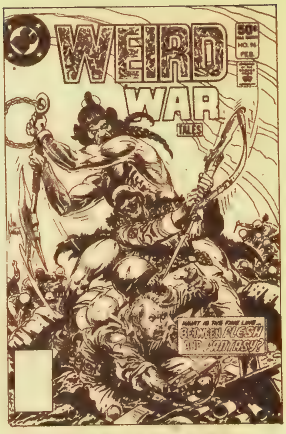
SECRETS OF HAUNTED HOUSE No. 33, February. Mister E stars in "Of Death And Life And Voodoo Drums" by Bob Rozakis and Dan Spiegle. The rest of the issue contains "In The Attic Dwells Dark Seth" by George Kashdan and Fred Carrillo, "Beware of Stranglers" by Carl Wessler, Jerry Bingham and John Celardo; and "Report From The Undead" by Kashdan and Wade Hampton. Rich Buckler and Steve Mitchell did the cover. [11/11]

SECRETS OF THE LEGION OF SUPER-HEROES No. 2, February. "R.J. Brand Is Dying" is by E. Nelson Bridwell, Paul Kupperberg, Jim Janes and Frank Chiaramonte. More Legionnaire origins and the secret behind R.J. Brande's sponsorship of the Legion are revealed. Dick Giordano did the cover. [11/11]

SUPERMAN No. 356, February. "Battle of the Super-Hyper Powers" is by Cary Bates, Curt Swan and Frank Chiaramonte. Vartox returns -- and battles Superman for reasons to be learned. The World of Krypton story is "The Exile From Krypton" by Paul S. Newman, Jose Delbo and Kim DeMulder. Rich Buckler and Dick Giordano did the cover. [11/11]

WEIRD WAR TALES No. 96, February. Featured in this issue: "Between Flesh And Fantasy" by J. Marc DeMatteis and Noly Zamora; "Where Hatred Blooms" by George Kashdan and Ruben Yandoc; "Hangman's Knot" by Robert Kanigher and Vic Catan; and "The Last Shot Fired" by Kashdan and Tenny Henson. Joe Kubert did the cover. [11/11]

WONDER WOMAN No. 276, February. "Seek The Serpent... And



Death" is by Gerry Conway, Jose Delbo and Dave Hunt. Wonder Woman must track down the heinous Kobra, former star of his own comic. Plus, The Huntress is featured with Power Girl in "A Friend In Need" as they battle The Thinker in a story by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [11/11]

WORLD'S FINEST COMICS No. 267, February-March. Superman, Batman and the Challengers of the Unknown star in "The Gravity Masters" by Cary Burkett, Rich Buckler and Dick Giordano; Black Canary solos in "With This Gun... I Thee Slay" by Bob Ha-

ney, Trevor Von Eeden and Vince Colletta; Hawkman appears in "The Insect Invasion of Midway City" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; Red Tornado is featured in "Future Shock" by J. Marc DeMatteis, Jose Delbo and Kim DeMulder; and Captain Marvel stars in "Assault On The Rock of Eternity" by E. Nelson Bridwell, Don Newton and Bob Smith.

Buckler and Giordano did the cover. [11/11]

ACTION COMICS No. 516, February. "Time and Time Again" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Superman takes on Vandal Savage in the past. Plus, The Atom makes his last appearance in ACTION with "Clueless Caper of Chronos" by Bob Rozakis, Alex Saviuk and Vince Colletta. Rich Buckler and Dick Giordano did the cover. [11/25]

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THE BRAVE AND THE BOLD No. 171, February. "A Cannon For Batman" is by Gerry Conway and Jose Luis Garcia Lopez. Professor Nichols sends Batman into the past where he meets Scalphunter during the Civil War. Plus, Nemesis appears in "Double Or Nothing" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [11/25]

THE FLASH AND HIS FRIENDS [DC SPECIAL SERIES No. 23], February-March. Reprints include: "The See-Nothing Spells of Abra Kadabra" by Gardner Fox, Carmine Infantino and

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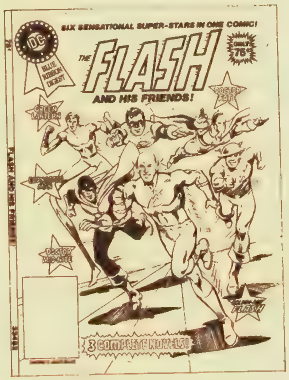
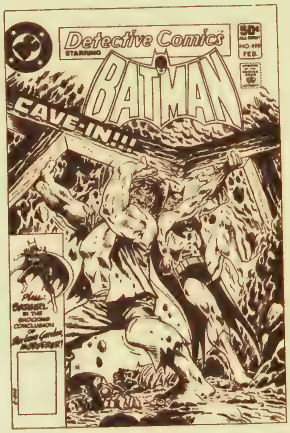
Sid Greene (from FLASH #170); "Trail of the False Green Lanterns" by John Broome, Infantino and Joe Giella (#143); and "The Pied Piper's Double Doom" by Fox, Infantino and Giella (#138). Ross Andru and Dick Giordano did the cover. [11/25]

WORLD'S FINEST COMICS DIGEST [DC SPECIAL SERIES No. 24], February-March. In this issue, Superman and Batman appear in "The Composite Superman" by Curt Swan and George Klein, and "The Has-Been Superman" Aquaman stars in "The Day Aquaman Lost His Powers" and Green Arrow is featured in "Menace of the Mechanical Octopus" by Jack Kirby. Ross Andru and Dick Giordano did the cover. [11/25]



DETECTIVE COMICS No. 499, February. "Cave In" is by Gerry Conway, Don Newton and Dan Adkins. Blockbuster and Batman are trapped together in a mine. Also Batgirl stars in "Chains of Guilt" by Cary Burkett, Jose Delbo and Vince Colletta. Jim Aparo did the cover. [11/25]

GREEN LANTERN No. 137, February. "Time Times Two Equals Death" is by Marv Wolfman and Joe Staton. Seeking a means to aid Space Ranger, GL finds himself unable to return to Space Ranger's time from the far future. And Adam Strange appears in "The Secret of Adam Strange" by Laurie Sutton, Carmine Infantino and Murphy Anderson, the art team which made Adam a fan favorite in the '60s. Dick Giordano did the cover. [11/25]



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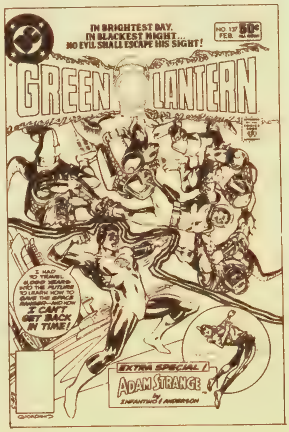
HOUSE OF MYSTERY No. 289, February. "The Comeback of David MacDannon" by J. Marc DeMatteis and Mar Amongo, "The Lethal Legacy" by David Allikas and Fred Carrillo, "Final Performance" by George Kashdan and Noly Zamora; and "Brother Bobby's Home For Wayward Boys and Girls" by DeMatteis and Ruben Yandoc, are this issues stories. Joe Kubert did the cover. [11/25]

THE LEGION OF SUPER-HEROES No. 272, February. "The Origin of Blok" is by Gerry Conway, Steve Ditko


IN BRIGHTEST DAY, IN BLACKEST NIGHT, NO EVIL SHALL ESCAPE HIS SIGHT!
GREEN LANTERN
I CAN'T GET BACK IN TIME!
EXTRA SPECIAL!
ADAM STRANGE

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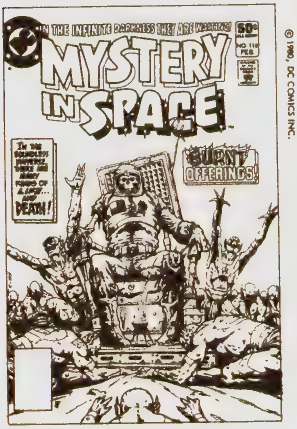
and Frank Chiaramonte. The origin of the newest Legionnaire is presented as well as a 16 page insert promoting the new DIAL 'H' FOR HERO series. "Who Are The Heroes" is by Marv Wolfman, Carmine Infantino, Frank Chiaramonte and Dennis Jensen. Jim Janes and Dick Giordano did the cover. [11/25]

MYSTERY IN SPACE No. 116, February. In this issue: "Cold Hands, Warm Heart" is by J. Marc DeMatteis and Johnny Craig; "With His Head In The Stars" is by Arnold Drake and Steve Ditko; "A Murder Of Time" by Dan Mishkin, Gary Cohn and Trevor Von Eeden; "Life In Outer Space" by Marv Wolfman and Bob Smith; and "Burnt Offerings" by Mike Barr and Jose Delbo. Jim Starlin did the cover. [11/25]

THE NEW ADVENTURES OF SUPERBOY No. 14, February. "Luthor's Power Ploy" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Luthor schemes to turn Superboy's powers against him. Plus, Superbaby meets Zatara in "A Mix-Up In Magic" by Bob Rozakis, Jose Delbo and David Hunt. Schaffenberger and Hunt did the cover. [11/25]



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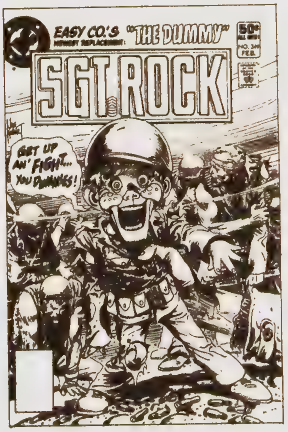

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SGT. ROCK No. 349, February. "The Dummy" is by Robert Kanigher and Frank Redondo. A ventriloquist joins easy. Other stories include "Big Man" by Kanigher and the Kubert school, "Sing For Your Supper" by Bill Kelley and the Kubert school, and "Taps For a Bugler" by Kanigher and the Kubert school. Joe Kubert did the cover. [11/25]

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SUPER FRIENDS No. 41, February. "The Toyman's Tricky Thefts" is by Bob Rozakis, Ramona Fradon and Vince Colletta. The JLA battles Toyman. Plus, Bob Oksner did everything on a Seraph story called "Dry Earth... Stolen Waters." Fradon and Bob Smith did the cover. [11/25]

THE UNEXPECTED No. 207, February. Johnny Peril continues in "The Secret of the Second Star" by Mike Barr, Jack Sparling and Bruce Patterson. Other stories include "Papa Provides" by Charlie Seeger, Charles Nicholas and Vince Colletta; "Monstrous Crime" by George Kashdan and Infante; and "Join Me In My Grave" by Kashdan and Jerry Grandenetti. Rich Buckler and Steve Mitchell did the cover. [11/25]

JOHNNY PERIL CHALLENGES THE
UNEXPECTED
STOP! YOU DON'T HAVE THE STAR CHARM! IT'S CURSED WILL KILL YOU!!
YOU'RE WRONG JOHNNY PERIL! I'M NOT GOING TO DIE!!

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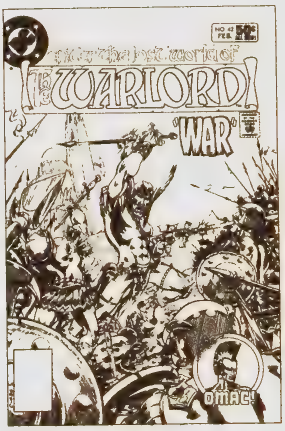
UNKNOWN SOLDIER No. 248, February. "The Hero That Never Was" is by Bob Haney, Dick Ayers and Gerry Talaoc. The honest-to-goodness, once and for all origin of the Unknown Soldier is revealed at last. Then, the Ruptured Duck series concludes with "Swan Song For A Dead Duck" by Cary Burkett, Dick Ayers and Rodin Rodriguez. Joe Kubert did the cover. [11/25]

WARLORD No. 42, February. "War" is by Mike Grell and Bob Smith. Also, Omac returns in "Battle Tower" by Dan Mishkin, Gary Cohn, Greg Leroque and Vince Colletta. Grell did the cover. [11/25]



BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

020

JOE, I JUST DON'T BELIEVE YOU HAVE ANY SUPER POWERS!
OH, YOU DON'T?
FLYING'S NOT GOOD ENOUGH FOR YOU!
WELL, LET'S SEE YOU DO YOUR STUFF!
©1980 CHUCK FIALA
O.K., WATCH THIS BUSTER!
HERE I AM IN MY SOLID STATE!
NOW, IN MY INVISIBLE PHANTOM STATE!
OOPS! I FORGOT TO MAKE MY COSTUME OUT OF UNSTABLE MOLECULES!
LUCKILY FOR OUR YOUNGER READERS, I ALSO HAVE A BLACK LIGHT RAY!
...A USEFUL DEVICE WHEN A CHANGING ROOM ISN'T HANDY!
...PRETTY IMPRESSIVE, YOU'VE GOT TO ADMIT!
SO YOU DON'T NEED A PHONE BOOTH! ...BIG DEAL!

S. SQUIRREL, esq.
TEX AVERY JUST DIED, 'JA HEAR?
HE'S ONE A'MY IDEALS, Y'KNOW? TOO BAD I NEVER GOT TO WORK FOR HIM...
TEX CREATED THE WORLD, I SAY! HE GOT GUYS LIKE PORKY, DAFFY & BUGS STARTED AT WARNERS!
AT M-G-M, HE GAVE DROOPY, THE WOLF, AN' A PAL, SCREWY SQUIRREL, THEIR BREAKS!
WAS HE A SUBTLE DIRECTOR? DO FERRETS FLY?
HE'D HITCHA WITH THE KITCHEN SINK--THE ICEBOX, --AN' THE GARAGE!
SOME SAY TEX WENT OVERBOARD ON MAYHEM.
SMASHIN', BASHIN', SHOOTIN', SLICIN' AN' DICIN' HIS HAPLESS ACTORS!
BUT--LIKE TEX--THEY ALWAYS SURVIVE! JUS' HARMLESS--
-- SIDE-SPLITTIN' ... FUN!
TEX--
SCREWY SQUIRREL © M-G-M

[continued from page 9]

six years ago when he began applying his science fiction background to social studies classes. From there developed the idea of a textbook to do the same, and so was created a series of readers with titles like "Introduction to Psychology Through Science Fiction" and "Sociology Through Science Fiction."

Recently, Greenberg has made the switch to more popular selling anthologies, many with top names in the science fiction field. Among the books he's been involved in are the 100 GREAT SCIENCE FICTION SHORT SHORT STORIES for Doubleday and Avon and the mammoth THE ARBOR HOUSE TREASURY OF MODERN SCIENCE FICTION, the former with Asimov and the latter with Robert Silverberg.

Hanging around in such high company, one would think that Greenberg would be getting a little stuffy. Not so. "I still pinch myself to believe I'm really doing this thing. Just a couple of months ago, I was standing next to Isaac Asimov autographing books. Of fourse, he had a long line and I only had an occasional seeker."

As an editor, Greenberg's main duties include selecting stories to fit a book's intended theme -- whether he chooses the theme or the publisher does. Then letters must be sent out to the authors for permission to reprint the stories. Introductions and chapter prefaces are written. Then, when checks from the publisher arrive, Greenberg must write out smaller checks to each of the authors. Hardly a day goes by without some time spent on his editing duties. And the pace Greenberg is keeping portends even more work in the future.

He is involved with nearly ten books due to be published in the next six months. Among them: ASTOUNDING SCIENCE FICTION: JULY 1939, a reprint of the issue of the magazine generally considered to be the beginning of the Golden Age of SF, with current comments from authors who wrote for the issue, including Asimov, Van Vogt and Heinlein, for Southern Illinois University Press; FANTASTIC LIVES, with autobiographical essays from writers like Harlan Ellison, Philip Jose Farmer and Norman Spinrad; and another Arbor House treasury, this time of great science fiction short novels.

Also planned are additions to the "Writers of the Twenty-First Century Series he helped start, with Jack Vance and Phillip K. Dick next.

FANTASY: Fans of Lovecraft will be interested in a planned October 31st edition of NEW TALES OF THE CTHULU MYTHOS, with stories by Stephen King, David Drake, Ramsey Campbell and Frank Belknap Long. The book, by Arkham House, will "continue the master's tradion."

CONTINUING CHARACTERS: THE EXECUTIONER is dead. At least in book form, according to Pinnacle Books, the publisher of the popular adventure series. According to Susan Lennon, Pinnacle publicity manager, the series by Don Pendleton is over because Pendleton is moving on to other interests, including adapting the character Mack Bolan to a screenplay for a possible movie. "But we plan on a heavy push for THE DESTROYER, which is nearing its tenth year anniversary," Lennon said. Among our plans is a special edition of the book for that time." In all, THE EXECUTIONER sold nearly 25 million copies for its thirty-eight book run in nearly eleven years.

DON'T MISS -- Whether you're a detective fan or not, you'll love the continuing adventures of private eye Purdue Chance, the less than sophisticated hero (his office is in a tavern) of an Avon paperback series. The latest entry is "The Abu Wahab Caper." Three books preceded and a fifth, "The Radish River Caper," is planned.

The books, by Ross H. Spencer, easy readers, filled with satire, wry humor and such wise sayings as "Oncet I knowed a lawn mower salesman what got reincarnated as forty acres of grass." - Mark Sabljak

Feature

THE DEFINITIVE POPEYE ARTICLE
By Chuck Fiala

Elzie Segar is probably the finest and funniest comic strip writer of all time. I have laughed out loud over Segar strips more often than I have laughed out loud over any other comic strip.

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Segar's characters are known by everyone in the free and literate world, especially where theatres and television sets are readily available. Popeye, Olive, Swee'pea and Wimpy are all instantly recognizable to everyone you've ever met (unless they're simps).

The Japanese were so taken with Popeye that a good number of THEIR cartoon characters have arms and legs highly reminiscent of Popeye's. Did you know that Kimba eats spinach?

As we all know, Segar died in 1938, but over forty years later, the Popeye industry continues in comic books, strip and TV cartoon form.

Through the post-Segar years, Bud Sagendorf is most repsonsible for keeping Popeye very Popeye-ish. The animated cartoons got off the track, but Sagendorf never did. After a long association as Segar's assistant, Sagendorf took over the Dell comic books in 1946, which he drew until 1967, when the King Comics line was taken over by Charlton.

Sagendorf understands Popeye. Luckily, he has a wonderful cartoon style and more than above average writing skills. He has kept Bluto/Brutus appearances at a minimum compared to the cartoons. Sagendorf (as Segar did) prefers sending Popeye out west or to Goodland to battle the Sea Hag over the love-triangle stories with Popeye, Bluto and Olive which quickly became tiresome in the Famous Studio cartoons (1942-57). One has only to read Bud's wonderful book (never mind the Bill Blackbeard reviews) POPEYE, THE FIRST FIFTY YEARS. It is a series of very short articles, humorously written with some wonderful insight into Elzie Segar. It's nice to hear this kind of stuff first hand, so I won't repeat any of it here. Pay the nine bucks and have a real nice time. While you're at it, buy the small paperback POPEYE #1 [Tempo Books], read it, and discover that you can't believe everything Bill Blackbeard tells you. It's good, fast, funny reading. The second book in the series isn't nearly as good, but buy it anyway because starting on page 105 is a nice story excerpt called "Gold Fever."

Enough of these plugs. Now let us analyze just why Bill Blackbeard hates every bit of ground that Sagendorf has ever stepped on. Unlike most of us, Bill is an old guy. He read lots of this stuff when it came out. It's just like when they cast a new Dar-

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rin on BEWITCHED; to us, the new Darrin was only imitating the first, and BEWITCHED would never be the same. Bill Blackbeard is a real purist. He knows old comic strips better than anyone I can think of. (Listening, Richard Marschall?) I talked to him for a couple of hours at the San Diego con in 1978. Thanks to him, the first few decades of comics are being preserved. No one in the entire human race will ever preserve so much great stuff as Blackbeard. Comic fans owe him a bunch. Pat him on the back next time you see him.

particularly desired." But not to worry, Wimpy is heavily stocked in ghost traps ... of his own design. They look sort of like telephone booths, more like Doctor Who's Tardis, really, with a sign which reads "Ghost Door. Enter." All a ghost need do is lock himself in the box and he is trapped.

In the second story, "A heartwarming, homespun tale of pugilistic love entitled 'Smash' or 'You Can Tell She's My Girl Because She's Wearing Two Black Eyes!'" Popeye greets all his friends with a "smash" in the eye for no reason at all. Later, we find out he was just sleepwalking, but in the meantime, we've seen fifteen (count 'em) pages of senseless violence. Is that a comic book, or what?

See, there's the kind of comics that stretch the medium and are amusing (Barks, Kelly), and comics that don't bear too much close analysis, but are an awful lot of fun to sink your eyeballs into.

In POPEYE #19, Popeye gives Swee'pea a thousand dollar bill to give to the harbor master to pay for his mooring fee. He tells him not to lose it, as it's all the change he's got.

A thief sees the bill and chases Swee'pea, but Popeye punches the thief out, saying "That'll teach him not to take thousand dollar bills away from little kids," as if it was an everday occurance.

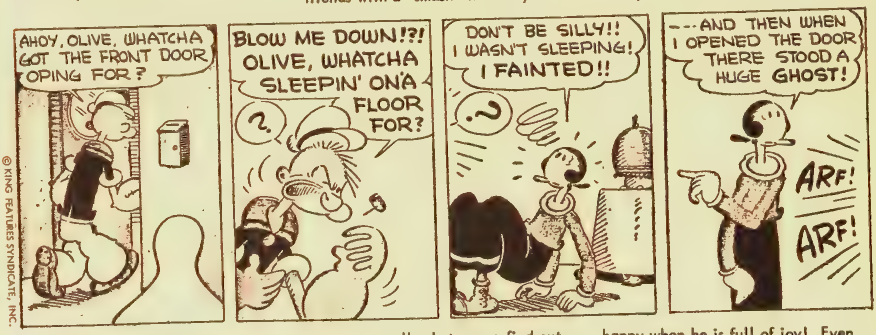
Also in this issue, Popeye, Olive and Swee'pea find the Fountain of Youth. It turns both Popeye and Olive into beings the size of Swee'pea. When Swee'pea accidentally drinks some, Popeye says, "Keep an eye on him -- if he gets small enough we can keep him in a jar."

But, luckily for Swee'pea, just the reverse happens. He becomes adult-size and within two pages spanks both Popeye and Olive.

Possiblythe best Sagendorf story is "The Happy Little Island" in POPEYE #27. Originally Happy Island was happy, but when Popeye sails there, the islanders are anything but happy, because the island is populated with "Dismal Demons."

As one of the islanders explains, "Yes, they hate people to be happy, and if you laugh or sing, they smack your toes with a hammer."

Popeye hates these demons because "Every swab should have the right to be happy when he is full of joy! Even kings an' beggars should be able to laugh if they sees a swab slip on a banana peel."


AHOY, OLIVE, WHATCHA GOT THE FRONT DOOR OPING FOR?
BLOW ME DOWN!?! OLIVE, WHATCHA SLEEPIN' ON A FLOOR FOR?
DON'T BE SILLY!! I WASN'T SLEEPING! I FAINTED!!
---AND THEN WHEN I OPENED THE DOOR THERE STOOD A HUGE GHOST!
ARF!
ARF!

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But Bill doesn't go for anything done in the last thirty years in a big way except for mandatory likes such as Barks and Kelly, and Sagendorf has never been grouped with that bunch.

Probably, if we must stick cartoonists into groups, Sagendorf would fit real nice next to Jim (FOX AND THE CROW) Davis. Neither of these falls into the fine ARTISTE class, but both of these guys would show you a good time for a dime.

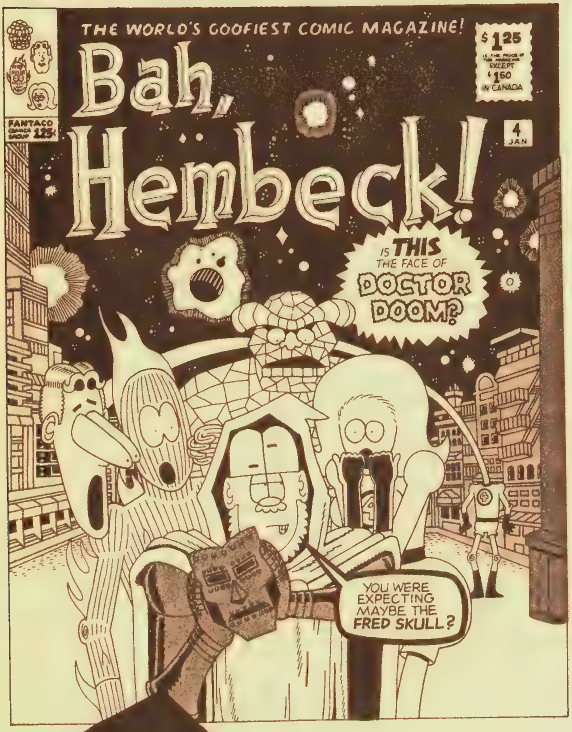
Take POPEYE #3 for instance... please. We begin with the cover featuring four ghosts offering Popeye the key to Ghost Island. Real friendly, these ghosts. On page one, we're shown our first glimspe of Ghost Island. A sign has been posted reading "Beware! This island is haunted! Visitors not

But as good as Sagendorf's POPEYE stories were his O.G. WOTASNOZZLE series which appeared in the back of many POPEYEs from #33 on, and sometimes they were better. In #33, he is introduced as "The scientist with the double brain." His laboratory is covered with signs like, "I don't think, I know!" "Caution -- Don't make the scientist mad!" "Leave money for inventions here," "Wotasnozzle says -- I'm happy because I know I'm a genius," and "If it works, Wotasnozzle invented it." Perhaps his best sign is, "To err is human -- therefore I can't be human." But I've been told some prefer, "O.G. has all of his marbles."

O.G. seems to be the inspiration

JUST IMAGINE!

THE MIGHTIEST CHARACTERS OF OUR TIME...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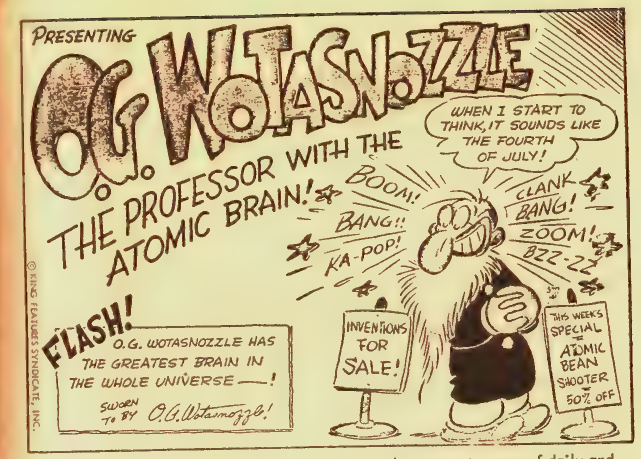


for Robert Crumb's Mr. Natural, with Sappo being the Flakey Foont character. Take this exchange from #34:

SAPPO: Oh -- you're playing your phonograph.

O.G.: Yes... it's a new record... I made it myself... It's beautiful. Let me play it for you... I want you to thrill to the song I've written.

SAPPO: Do I have to?

PHONOGRAPH: Who has the biggest brain on Earth?
Wotasnozzle!
Oh, Wotasnozzle!
Who's been a genius since his birth?
Wotasnozzle!
Yes! Wotasnozzle!

SAPPO: Phooey!

O.G.: Beautiful! Beautiful!

PHONOGRAPH: Who split the atom with his thumb?
Wotasnozzle!
Who put the 'pop' in bubble gum?
Who? Who else but Wotasnozzle!

SAPPO: That's the most conceited thing I ever heard!

O.G.: Peasant!

Not only does O.G. look almost exactly like the Natch, but this pair has almost the same relationship as the Crumb pair. Like Flakey, Sappo hangs around with a self-proclaimed genius for no apparent reason except that he must buy some of it himself.

I know, I know, Segar created these characters. But in his version, (check the Smithsonian book) O.G. is not the annoying loudmouth braggert that Sagendorf changed him into. And to tell you the truth, I think Sagendorf's SAPPOs are better than (gasp!) Segar's. Sagendorf made him memorable.

So let's give Sagendorf the credit he deserves. He did well over 90 extremely funny comic books, and has done almost twenty years of daily and Sunday comic strips. He knows the characters and treats them well.

I only hope the demand doesn't go through the roof before I complete my collection.

HARVEY IS NOT A RABBIT
By Bill Kunkel

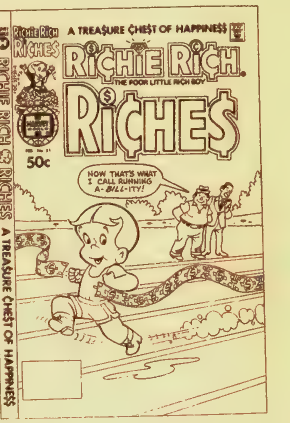
In the past, they've published the adventures of such comic strip titans as Joe Palooka and the Green Hornet; both Jim Steranko and Joe Simon have created super-heroes for them; and today they chronicle the adventures of the most widely-published comic character of all time -- who are they?

It shouldn't be a trivia question, but the answer -- Harvey Publications -- would surprise even most comics fans, despite the fact that their flagship character, Richie Rich, appears in over THIRTY titles! Comic books designed and written for the very young have rarely held much status among comic collectors. But of late, one can sense the beginnings of something new, an awareness, if not an actual fandom, for Harvey Comics. It's been very slow in coming for a number of reasons -- no credits appear, for example, making it very hard for fans to choose favorite writers and artists. That and the fact that the original artwork is not retumed to the creators, makes it difficult, if not impossible, for collectors to acquire Harvey pages.

Even when comics became hip, in the mid-sixties, and such fare as fantcsy and "funny animal" genres became cult items overnight, very few members of that radicalized generation were interested in following the exploits of a pre-pubescent super-capitalist like Richie Rich. But times, and tastes, change. As yesterday's terrorist became today's computer programmer, a few hardy souls decided to return to the innocence represented by such favorites of their youth as Richie and Casper, the Friendly Ghost. They discovered, thanks to the high standards maintained over the years by editor Sid Jacobson, some fairly interesting stuff.

Also, kids are publishing and reading fanzines at younger ages than ever before, and as a result, the very first Harvey-oriented fanzines have begun to appear. So let's take a look at the major stars in the Harvey galaxy:

RICHIE RICH, THE POOR LITTLE RICH BOY Every child's fantasy of unlimited wealth -- ginger ale lakes and candy


A TREASURE CHEST OF HAPPINESS
RICHIE RICH
THE POOR LITTLE RICH BOY
RICHIE RICH
RICHES
50c
NOW THAT'S WHAT I CALL RUNNING A-BILLIONS!
RICHIE RICH & RICHES A TREASURE CHEST OF HAPPINESS

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islands -- and the perfect surrogate through which to vicariously live it all. There are several types of RICHIE RICH stories. In the invention-based yarns, Professor Keanbean, the Estate Inventor (the Rich family has an estate-EVERYTHING!), introduces his latest creation (often a robot of some sort) and an adventure ensues. Although money figures prominently in all Richie stories, it sometimes attains surreal proportions, as in the stories about the family's "money dams" -- they have so much bread, it has to be stored behind massive retaining walls, and when a dam breaks, hoo-hah, it's a regular cash-tastrophe! Also popular are the kidnapper tales, centering on an incompetent pair of would-be snatch artists attempting to put the arm on the much-cleverer Richie (who is also often stocked with super-inventions to help him overcome any remaining adversity). Richie even battles a regularly reappearing stock company of villains and super-villains,

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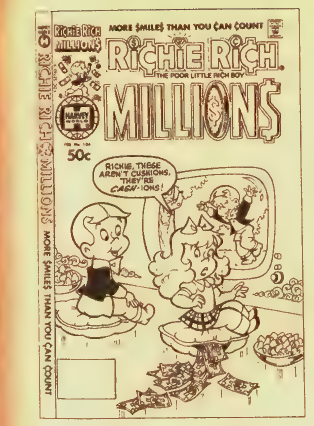
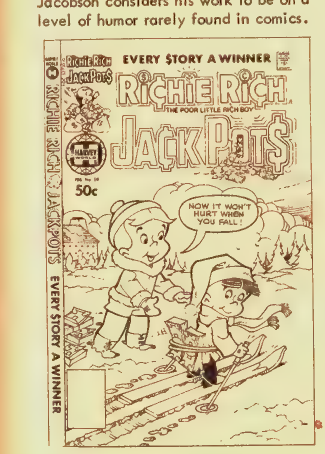


such as the horrible Doctor Franken-spook and the odoriferous Onion (aided and abetted by his gang, The Onion Ring).

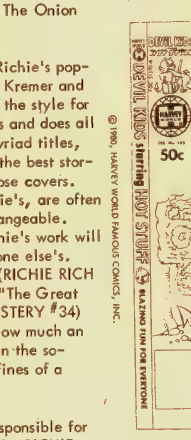
Two big reasons for Richie's popularity are artists Warren Kremer and Ernie Colon. Warren set the style for most of today's characters and does all the covers for Richie's myriad titles, and Ernie draws many of the best stories that appear within those covers. Harvey artists, like Archie's, are often accused of being interchangeable. But no one who's seen Ernie's work will ever confuse it with anyone else's. Stories like "Tree Man" (RICHIE RICH AND GLORIA #14) and "The Great Game" (VAULTS OF MYSTERY #34) are classic examples of how much an artist can do, even within the so-called "anonymous" confines of a children's book.

Lennie Herman is responsible for setting the writing style for RICHIE, both as scripter and editor, and Sid Jacobson considers his work to be on a level of humor rarely found in comics.



CASPER, THE FRIENDLY GHOST

Not an original Harvey creation, perhaps, but the character we know today is almost exclusively theirs. Casper was born at Famous Studios, formerly the Max Fleisher Studio, as an animated cartoon character. At least one other publisher (St. John) tried their hand at putting Casper on the printed page, but success only came when Harvey purchased the rights in 1953. They created a stock company of supporting characters such as Wendy the Witch, Nightmare, Spooky and the Ghostly Trio, and set Casper's adventures in the Enchanted Forest, where he remains to this day. Several years after their initial comic book success with the character, Harvey returned Casper to the silver screen. Sid Jacobson himself selected the best comic book stories for adaptation as a



new series of animated cartoons that remain to this day the definitive Casper cartoons.

Unfortunately, most of the modern Casper material is reprint, though a new story shows up every once in a while, and the good-natured spook appears regularly in a team-up book with Richie Rich.

Other than the Casper and Richie family characters, who frequently appear in solo stories, Harvey's most well-known folk include Hot Stuff, a bad-tempered little devil whose adventures tend to take place in monomaniacal locales such as Ball-Land, Toyland, Fire-Land, etc., where the denizens are all variations on a theme; and Stumbo, a happy-go-lucky giant who seems to prefer the company of the wee-folk of Tinytown to his fellow behemoths in Giantland.

Harvey also publishes a couple of SAD SACK titles, the further escapades of George Baker's hapless G.I. and his ever-present antagonist, the bellicose, big-bellied Sarge.

There's lots more to be said about this successful comics company, but I think I'll wait for the rest of you to catch up. Pick up a copy of RICHIE RICH, folks, it's really worth a look.

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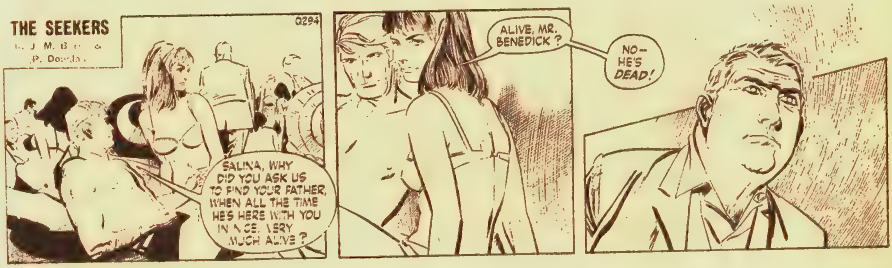
PLEASE DON'T. TINO'S COMPANY AND ALL THAT...
AND JACOB KNEW THE LAST PERSON HE WANTED TO MAKE IT A THREESOME WAS DANGEROUSLY NEAR...
LOOK—MY FATHER! HE'D HAVE SLAUGHTERED YOU ALIVE IF HE'D CAUGHT YOU WITH ME
SURE. THAT'S WHY I WAS HIDING YOU BENEATH THE BENEDICK-BRAND KISSES
BUT WHAT ARE YOU HIDING FROM ME, SALINA— ABOUT HIM?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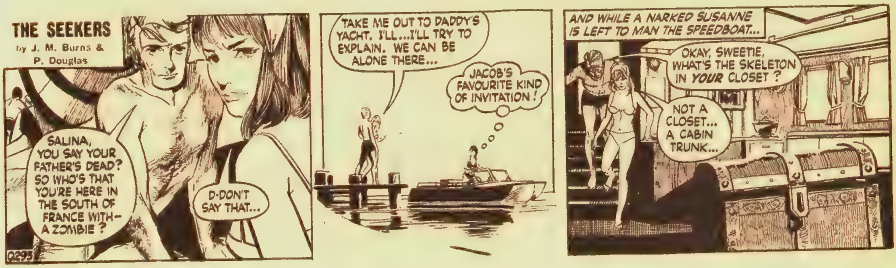
SALINA, WHY DID YOU ASK US TO FIND YOUR FATHER WHEN ALL THE TIME HE'S HERE WITH YOU IN NICE, VERY MUCH ALIVE?
ALIVE, MR. BENEDICK?
NO— HE'S DEAD!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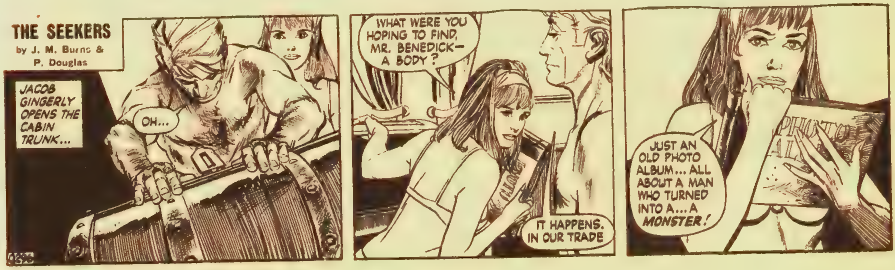
SALINA, YOU SAY YOUR FATHER'S DEAD? SO WHO'S THAT YOU'RE HERE IN THE SOUTH OF FRANCE WITH— A ZOMBIE?
D-DON'T SAY THAT...
TAKE ME OUT TO DADDY'S YACHT. I'LL...I'LL TRY TO EXPLAIN. WE CAN BE ALONE THERE...
JACOB'S FAVOURITE KIND OF INVITATION!
AND WHILE A NARKED SUSANNE IS LEFT TO MAN THE SPEEDBOAT...
OKAY, SWEETIE, WHAT'S THE SKELETON IN YOUR CLOSET?
NOT A CLOSET... A CABIN TRUNK...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JACOB GINGERLY OPENS THE CABIN TRUNK...
OH...
WHAT WERE YOU HOPING TO FIND, MR. BENEDICK— A BODY?
IT HAPPENS IN OUR TRADE
JUST AN OLD PHOTO ALBUM... ALL ABOUT A MAN WHO TURNED INTO A ...A MONSTER!

The Menomonee Falls Gazette

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by J. M. Burns & P. Douglas
THE FIRST PICTURES IN THIS ALBUM, JACOB, HAVE HAPPY MEMORIES FOR ME...
THE SEVEN SWANS AT ELM'S CROSS BACK IN ENGLAND... MY FATHER'S PUB...
AND HE, THE TYPICAL JOLLY LANDLORD... UNTIL...
0297
THE SEEKERS
by J. M. Burns & P. Douglas
MY FATHER WAS THE HAPPIEST, KINDEST MAN ALIVE, UNTIL...
...HE SAVED UP AND TOOK ME ON THIS SUPER HOLIDAY TO NAPLES...
...WHERE THE WHOLE FANTASTIC NIGHTMARE BEGAN...
0298
THE SEEKERS
by J. M. Burns & P. Douglas
NAPLES WAS WHERE IT HAPPENED— AND YOU KNOW THE OLD SAYING...
YEAH. SEE THE HOTEL BILLS AND DIE!
IT WAS NO JOKE, MR. BENEDICK, WHEN MY FATHER SAW NAPLES— AND DIED!...
...AS SURE AS IF HE'D BEEN SWALLOWED UP BY THAT HORRID VOLCANO!
ONE THING I'M NOT SWALLOWING, SWEETHEART, IS THAT HE'S ANY MORE DEAD THAN SUSANNE DOWN THERE! I'VE SEEN YOUR FATHER WITH MY OWN EYES... OR HAVEN'T I?
0299
THE SEEKERS
by J. M. Burns & P. Douglas
YOU DID SEE MY FATHER. BUT NOT THE FATHER I'VE LOVED AND RESPECTED ALL THESE YEARS...
THAT ONE DISAPPEARED THAT TIME AT NAPLES. OVERNIGHT HE BECAME A CHANGED MAN... A STRANGER. SOMEONE HARD AND CRUEL AND... AND SUDDENLY ROLLING IN MONEY!
I THINK I'M BEGINNING TO GET THE PICTURE...
MEANWHILE, BACK IN THIS OPEN BOAT, ALL I'M GETTING IS BROWNED OFF. BY THAT FRIED EGG UP IN THE SKY AND YOU, JACOB BENEDICK! SO...
0300

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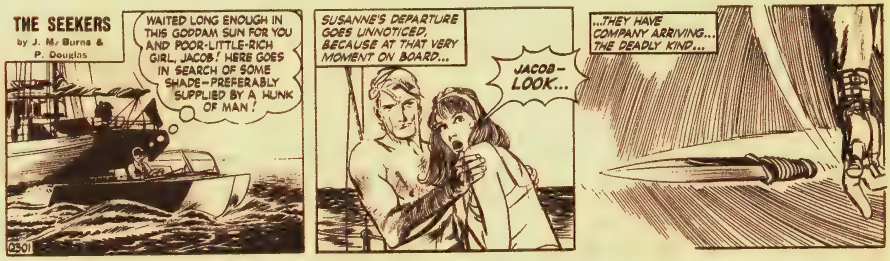
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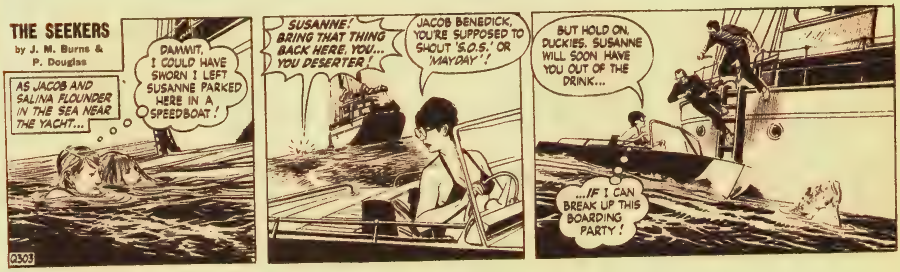
by J. M. Burns & P. Douglas
WAITED LONG ENOUGH IN THIS GODDAM SUN FOR YOU AND POOR-LITTLE-RICH GIRL, JACOB! HERE GOES IN SEARCH OF SOME SHADE—PREFERABLY SUPPLIED BY A HUNK OF MAN!
SUSANNE'S DEPARTURE GOES UNNOTICED, BECAUSE AT THAT VERY MOMENT ON BOARD...
JACOB— LOOK...
...THEY HAVE COMPANY ARRIVING... THE DEADLY KIND...
2301

THE SEEKERS
by J. M. Burns & P. Douglas
THE KNIFE MISSES JACOB'S FACE BY A WHISKER...
SOMETHING TELLS ME WE'VE OVERSTAYED OUR WELCOME ON DADDY'S YACHT...
AND I'D LOVE TO TAKE A CRACK AT THESE APPROACHING APES...
...BUT NOT IN FRONT OF A LADY!
2302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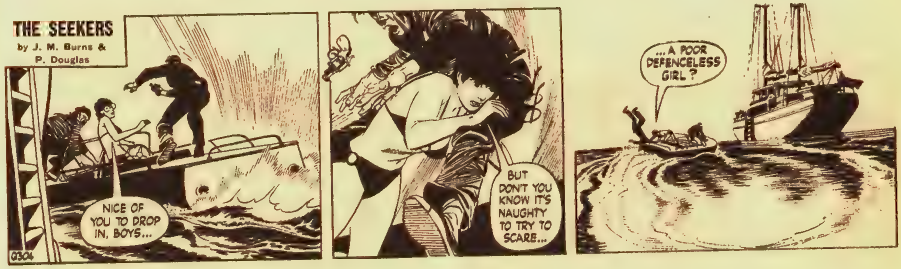
by J. M. Burns & P. Douglas
AS JACOB AND SALINA FLOUNDER IN THE SEA NEAR THE YACHT...
DAMMIT, I COULD HAVE SWORN I LEFT SUSANNE PARKED HERE IN A SPEEDBOAT!
SUSANNE! BRING THAT THING BACK HERE, YOU... YOU DESERTER!
JACOB BENEDICK, YOU'RE SUPPOSED TO SHOUT 'S.O.S.' OR 'MAYDAY'!
BUT HOLD ON, DUCKIES, SUSANNE WILL SOON HAVE YOU OUT OF THE DRINK...
...IF I CAN BREAK UP THIS BOARDING PARTY!
2303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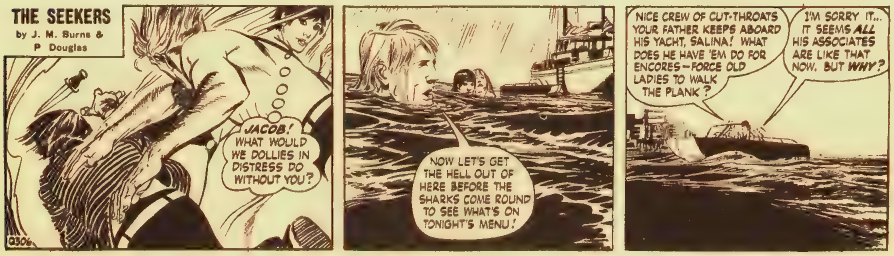
by J. M. Burns & P. Douglas
NICE OF YOU TO DROP IN, BOYS...
BUT DONT YOU KNOW IT'S NAUGHTY TO TRY TO SCARE...
...A POOR DEFENCELESS GIRL?
2304

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
WILDLY OUT OF CONTROL, THE SPEEDBOAT RAMS INTO THE YACHT SIDE, PITCHING SUSANNE AND HER ATTACKER INTO THE SEA...
I START OUT TO RESCUE JACOB AND OUR CLIENT FROM DROWNING...
NOW I'M THE ONE WHO LOOKS IN NEED OF SOME GOOD, OLD-FASHIONED HELP!
OH, NO! ...NOT ANOTHER ONE!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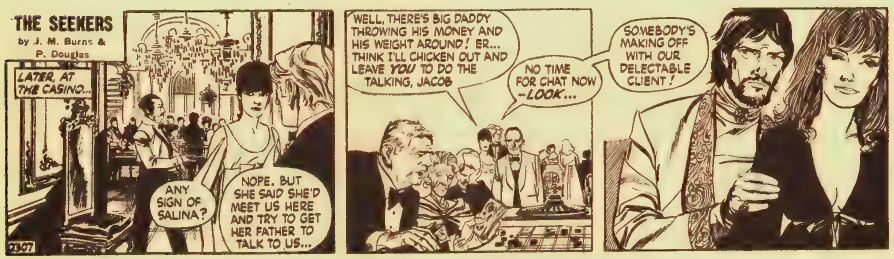
by J. M. Burns & P. Douglas
JACOB! WHAT WOULD WE DOLLIES IN DISTRESS DO WITHOUT YOU?
NOW LET'S GET THE HELL OUT OF HERE BEFORE THE SHARKS COME ROUND TO SEE WHAT'S ON TONIGHT'S MENU!
NICE CREW OF CUT-THROATS YOUR FATHER KEEPS ABOARD HIS YACHT, SALINA! WHAT DOES HE HAVE 'EM DO FOR ENCORES—FORCE OLD LADIES TO WALK THE PLANK?
I'M SORRY IT... IT SEEMS ALL HIS ASSOCIATES ARE LIKE THAT NOW. BUT WHY?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by J. M. Burns & P. Douglas
LATER, AT THE CASINO...
ANY SIGN OF SALINA?
NOPE. BUT SHE SAID SHE'D MEET US HERE AND TRY TO GET HER FATHER TO TALK TO US...
WELL, THERE'S BIG DADDY THROWING HIS MONEY AND HIS WEIGHT AROUND! ER... THINK I'LL CHICKEN OUT AND LEAVE YOU TO DO THE TALKING, JACOB
NO TIME FOR CHAT NOW —LOOK...
SOMEBODY'S MAKING OFF WITH OUR DELECTABLE CLIENT!

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by J. M. Burns & P. Douglas
HEY, YOU TWO! WHERE'S MY DAUGHTER?
BUT THE SEEKERS WERE ALREADY IN PURSUIT OF SALINA AND HER ABDUCTOR...
NOT SO FAST, FRIEND! AS THEY SAY IN CASINO CIRCLES...
...YOU'VE HAD YOUR CHIPS, MATEY!
OUCH! THAT CRACK PROBABLY HURT HIM MORE THAN THE CRACK ON THE JAW!

THE SEEKERS
by John Burns and Les Lilley

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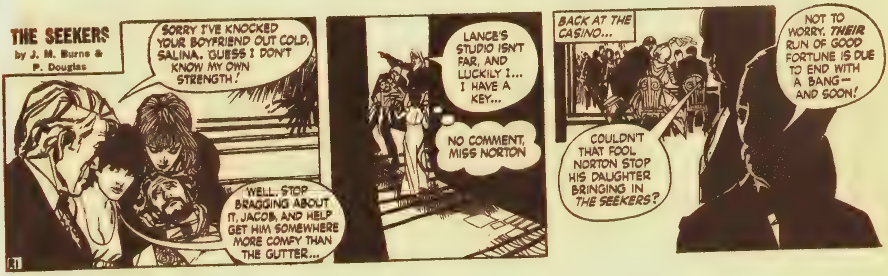
by J. M. Burns & P. Douglas
LANCE! OH, MY POOR LANCE...
2309
HUH? YOU KNOW THIS GUY?
OF COURSE I KNOW HIM, YOU— YOU BIG BULLY! LANCE IS HERE IN NICE TO PROTECT ME...
OH, LAWDY! BOOB-OF-THE-MONTH, THAT'S OUR JACOB!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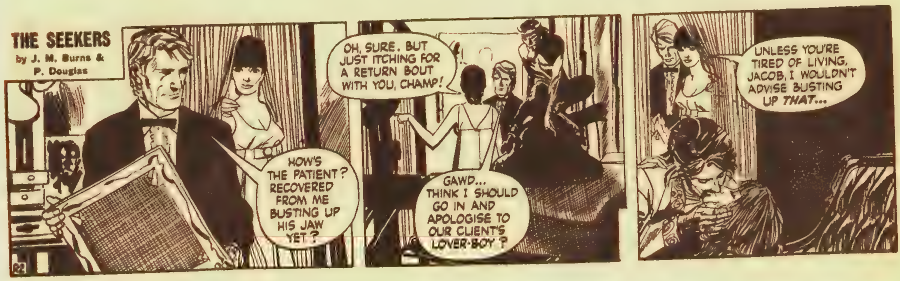
SORRY I'VE KNOCKED YOUR BOYFRIEND OUT COLD, SALINA. GUESS I DON'T KNOW MY OWN STRENGTH!
WELL, STOP BRAGGING ABOUT IT, JACOB, AND HELP GET HIM SOMEWHERE MORE COMFY THAN THE GUTTER...
LANCE'S STUDIO ISN'T FAR, AND LUCKILY I... I HAVE A KEY...
NO COMMENT, MISS NORTON
BACK AT THE CASINO...
COULDN'T THAT FOOL NORTON STOP HIS DAUGHTER BRINGING IN THE SEEKERS?
NOT TO WORRY. THEIR RUN OF GOOD FORTUNE IS DUE TO END WITH A BANG— AND SOON!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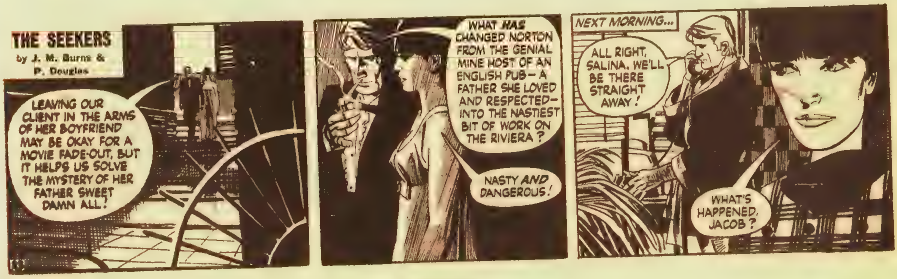
by J. M. Burns & P. Douglas
HOW'S THE PATIENT? RECOVERED FROM ME BUSTING UP HIS JAW YET?
OH, SURE. BUT JUST ITCHING FOR A RETURN BOUT WITH YOU, CHAMP!
GAWD... THINK I SHOULD GO IN AND APOLOGISE TO OUR CLIENT'S LOVER-BOY?
UNLESS YOU'RE TIRED OF LIVING, JACOB, I WOULDN'T ADVISE BUSTING UP THAT...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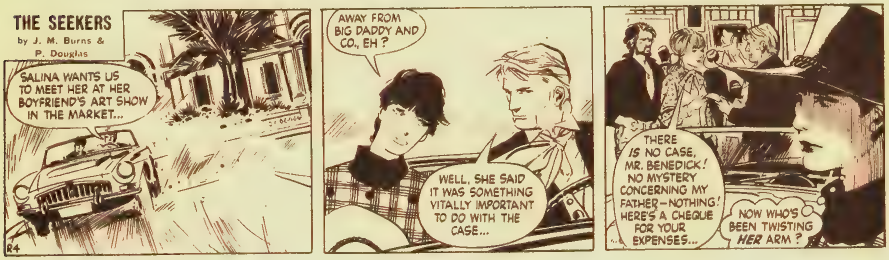
LEAVING OUR CLIENT IN THE ARMS OF HER BOYFRIEND MAY BE OKAY FOR A MOVIE FADE-OUT, BUT IT HELPS US SOLVE THE MYSTERY OF HER FATHER SWEET DAMN ALL!
WHAT HAS CHANGED NORTON FROM THE GENIAL MINE HOST OF AN ENGLISH PUB— A FATHER SHE LOVED AND RESPECTED— INTO THE NASTIEST BIT OF WORK ON THE RIVIERA?
NASTY AND DANGEROUS!
NEXT MORNING...
ALL RIGHT, SALINA. WE'LL BE THERE STRAIGHT AWAY!
WHAT'S HAPPENED, JACOB?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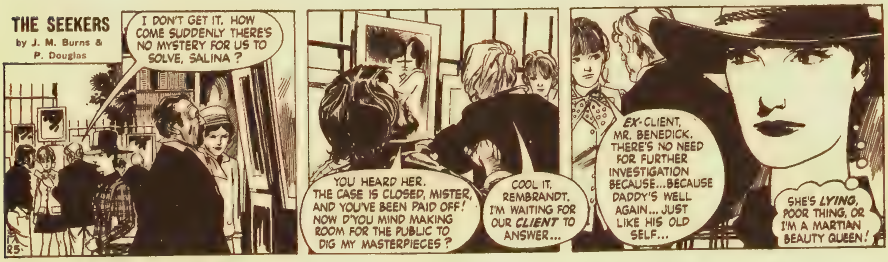
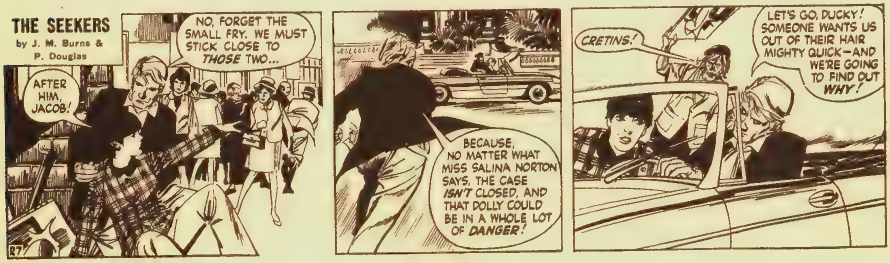
by J. M. Burns & P. Douglas
SALINA WANTS US TO MEET HER AT HER BOYFRIEND'S ART SHOW IN THE MARKET...
R4
AWAY FROM BIG DADDY AND CO., EH?
WELL, SHE SAID IT WAS SOMETHING VITALLY IMPORTANT TO DO WITH THE CASE...
THERE IS NO CASE, MR. BENEDICK! NO MYSTERY CONCERNING MY FATHER—NOTHING! HERE'S A CHEQUE FOR YOUR EXPENSES...
NOW WHO'S BEEN TWISTING HER ARM?


THE SEEKERS
by J. M. Burns & P. Douglas
I DON'T GET IT. HOW COME SUDDENLY THERE'S NO MYSTERY FOR US TO SOLVE, SALINA?
R5
YOU HEARD HER. THE CASE IS CLOSED, MISTER, AND YOU'VE BEEN PAID OFF! NOW D'YOU MIND MAKING ROOM FOR THE PUBLIC TO DIG MY MASTERPIECES?
COOL IT, REMBRANDT. I'M WAITING FOR OUR CLIENT TO ANSWER...
EX-CLIENT, MR. BENEDICK. THERE'S NO NEED FOR FURTHER INVESTIGATION BECAUSE...BECAUSE DADDY'S WELL AGAIN... JUST LIKE HIS OLD SELF...
SHE'S LYING, POOR THING, OR I'M A MARTIAN BEAUTY QUEEN!

THE SEEKERS
by J. M. Burns & P. Douglas
SOMETHING'S SCARED OUR MISS NORTON INTO DROPPING THE CASE...
R6
OR SOMEBODY—LIKE MISTER DARK GLASSES OVER THERE—
—BUSY SPYING ON US!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AFTER HIM, JACOB!
NO, FORGET THE SMALL FRY. WE MUST STICK CLOSE TO THOSE TWO...
R7
BECAUSE, NO MATTER WHAT MISS SALINA NORTON SAYS, THE CASE ISN'T CLOSED, AND THAT DOLLY COULD BE IN A WHOLE LOT OF DANGER!
CRETINS!
LET'S GO, DUCKY! SOMEONE WANTS US OUT OF THEIR HAIR MIGHTY QUICK—AND WE'RE GOING TO FIND OUT WHY!

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- ☐ WARLORD #42
- ☐ WEIRD WAR TALES #96
- ☐ WONDER WOMAN #276
- ☐ WORLD'S FINEST COMICS #267

November 1980

- ☐ BUCK ROGERS #10
- ☐ BUGS BUNNY #223
- ☐ DAFFY DUCK #132
- ☐ DONALD DUCK #225
- ☐ HUEY, DEWEY AND LOUIE, JUNIOR WOODCHUCKS #67
- ☐ LITTLE LULU #262
- ☐ PINK PANTHER #78
- ☐ POPEYE THE SAILOR #160
- ☐ PORKY THE PIG #99
- ☐ SUPER GOOF #63
- ☐ UNCLE CROOGE #182
- ☐ WALT DISNEY'S COMICS AND STORIES # 484
- ☐ WOODY WOODPECKER,

- ☐ CREEPY #124
- ☐ EERIE #118
- ☐ FAMOUS MONSTERS OF FILMLAND #170
- ☐ VAMPIRELLA #93

- ☐ HEAVY METAL #45 [V4#7]
- ☐ NATIONAL LAMPOON #129 (V2#29)

- ☐ ATTACK #26
- ☐ BATTLEFIELD ACTION #67
- ☐ BILLY THE KID #140
- ☐ CHARLTON CLASSICS #6
- ☐ FIGHTIN' ARMY #150
- ☐ GHOSTLY TALES #147
- ☐ SCARY TALES #24
- ☐ WAR #25

- ☐ THE AMAZING SPIDER-MAN #213
- ☐ THE AVENGERS #204
- ☐ CAPTAIN AMERICA #254
- ☐ CONAN THE BARBARIAN #119
- ☐ CRAZY #70
- ☐ THE DEFENDERS #92
- ☐ DOCTOR STRANGE #45
- ☐ EPIC ILLUSTRATED #4
- ☐ FANTASTIC FOUR #227
- ☐ GHOST RIDER #53
- ☐ HOWARD THE DUCK #9
- ☐ THE INCREDIBLE HULK #256
- ☐ IRON MAN #143
- ☐ MACHINE MAN #19
- ☐ MARVEL PREVIEW #24 [Paradox]
- ☐ MARVEL PREMIERE #58 [Dr. Who]
- ☐ MARVEL SUPER ACTION #28
- ☐ MARVEL TALES #124
- ☐ MARVEL TEAM-UP #102
- ☐ MARVEL TWO-IN-ONE #72
- ☐ MASTER OF KUNG FU #97
- ☐ THE MICRONAUTS #26
- ☐ MOON KNIGHT #4
- ☐ POWERMAN #67
- ☐ ROM #15
- ☐ THE SAVAGE SHE-HULK #13
- ☐ THE SAVAGE SWORD OF CONAN #60
- ☐ SGT. FURY #162
- ☐ THE SPECTACULAR SPIDER-MAN #51
- ☐ SPIDER-WOMAN #35
- ☐ STAR TREK #11
- ☐ STAR WARS #44
- ☐ THOR #304
- ☐ WHAT IF? #25
- ☐ THE X-MEN #142

HM News

HEAVY METAL No. 45 [V5#9], December. In this issue: "Man's Best Friend" by Dick Matena; "Valentina" by Guido Crepax; "What's Reality, Papa?" by Godard and Ribera; "Changes" by Matt Howarth; "Professor Thintwhistle Chapter Ten" by Steve Stiles and Dick Lupoff; "Bloodstar" by Richard Corben; "Double Evasion" by Moebius; "The Cutter of the Fog" by The Schutein Brothers; and "Rock Opera" by Rod Kirkegaard Jr. Plus, a Crepax interview by Diana Bletter, a front cover by Chris Achilleos and the back cover by Alex Nino. [November]

NATIONAL LAMPOON No. 129 [V2#29], December. "Fun" issue featuring "Having Fun," "The Industrial Amusement Park" and "The Fat Farm Songbook." [November]

TCR Message

Someone, who evidently was feeling pretty bitter about something, once said that 90% of everything is junk, or words to that effect. I suppose you could probably make a case for it if you really wanted, but it seems to me that this kind of thinking is only harmful. It makes you mad, for one thing, trying to figure out where the 10% of good stuff is. It makes the people creating that 90% feel lousy too. Worst of all, it closes the door on learning about new or different forms of entertainment.

As long as I've been reading fanzines (about fifteen years), very little attention has been given to the segment of comics most easily described as humorous. In one respect, this is good: the prices on the humorous stuff remains lower than the super-hero or adventure title of an equal vintage. Beyond Carl Barks, Walt Kelly and comic strip reprints, or titles like SUGAR AND SPIKE or HERBIE, there's little collector interest on a level equal to the most insignificant Marvel. Because of this, anybody who discovers something that's neat in these old comics can easily compile his collection -- if he can find them.

A lot of us who experienced the rise of DC and Marvel have become oversaturated with super-heroes after a time, and began the laborious search for an alternative in comics. The articles in this issue reflect some new or old finds, presented NOT to increase the collectibility of the comics in question but to indicate that there are those of us who want those comics, so please offer them for sale! And to possibly encourage some of you to give them a try.

If the subject matter of this issue meets with your approval, we'd like to hear about it; if not, tell us and we'll stop it. But I'd like to do this once in awhile so we can attempt to disseminate as much information as we can BEFORE you out there reach the super-hero saturation point and give up comics out of frustration.

You'll note that both FANDOM CONFIDENTIAL and DICK DUCK, DUCK DICK are missing from this issue. Jim Engel is in the midst of moving (and was also enthralled by SHOGUN), and promises to be back by next issue.

And let us apologize for not crediting Richard Howell's drawing of Princess Leia on page 53 of last issue. Sorry, Richard.

And let me mention that in last issue's recap of the Tower Comics line, I forgot two other titles: TIPPY'S FRIENDS GO-GO AND ANIMAL (15 issues) and TEEN-IN (4 issues), so there were actually 81 Tower comics published.

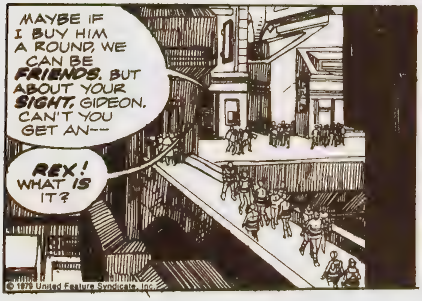
Also, in the Tex Avery obituary, I made two errors: First, he did the fourth, not the third BUGS BUNNY cartoon, and two, the Joe Adamson book was called TEX AVERY: KING OF CARTOONS.

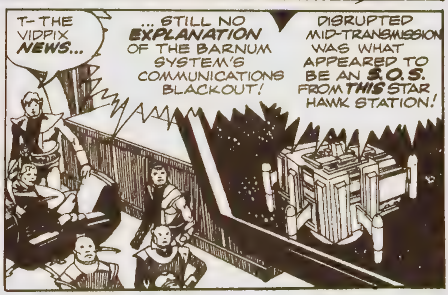
We've finally cleared away most of the outstanding orders for GAZETTE and GUARDIAN which deluged us. If you have ordered from us, and haven't received your order by the middle of November, please let us know as we'd like everyone to get what they ordered. We're very sorry for the delays.

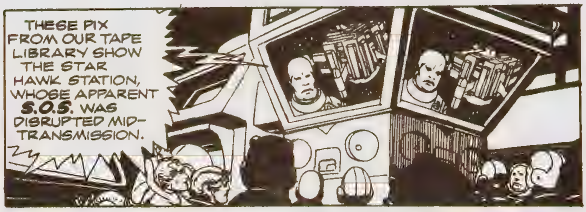
- Mike Tiefenbacher

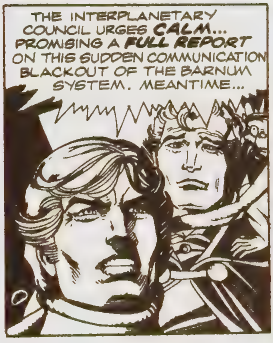
STAR HAWKS
by Archie Goodwin & Gil Kane

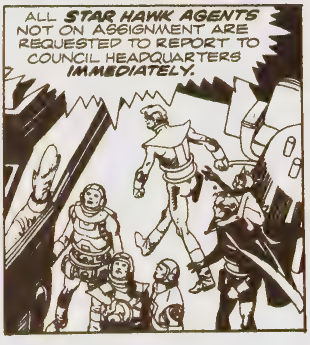
HEY, GIDEON! YOUR LIZARD'S STEALING MY DRINK!
YOU'RE A STAR HAWK, MISTER... ARREST HIM. BUT HE'S NOT A LIZARD... WIDGET IS A VEGAN TREE IMP.
THEY'RE LOYAL LITTLE CUSSES... HAVE A KIND OF NATURAL RADAR, SENSITIVE TO DANGER.
BRRRTT! CHIT CHIT!
PRETTY GOOD PET FOR AN OLD STAR SPANNER WHOSE EYES ARE GOING.
6-15


MAYBE IF I BUY HIM A ROUND, WE CAN BE FRIENDS. BUT ABOUT YOUR SIGHT, GIDEON. CAN'T YOU GET AN--
REX! WHAT IS IT?
© 1978 United Feature Syndicate, Inc.


T- THE VIDPIX NEWS...
... STILL NO EXPLANATION OF THE BARNUM SYSTEM'S COMMUNICATIONS BLACKOUT!
DISRUPTED MID-TRANSMISSION WAS WHAT APPEARED TO BE AN S.O.S. FROM THIS STAR HAWK STATION!




THE INTERPLANETARY COUNCIL URGES CALM... PROMISING A FULL REPORT ON THIS SUDDEN COMMUNICATION BLACKOUT OF THE BARNUM SYSTEM. MEANTIME...



S.O.S. FROM THE HOOSEGOW! REX SWINGS INTO ACTION, BUT...
NO PASSAGE TO THE BARNUM SYSTEM...? WHY NOT?!
O-ORDERS OF THE INTER-PLANETARY COUNCIL...
KANE GOODWIN
6-18
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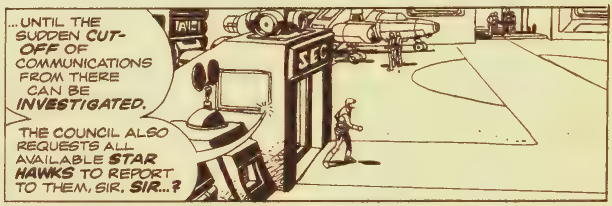
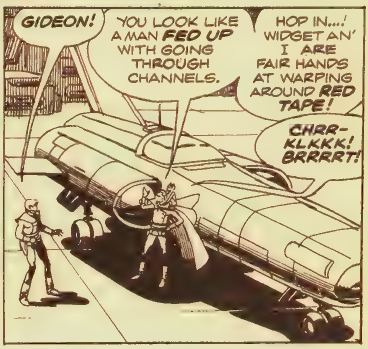
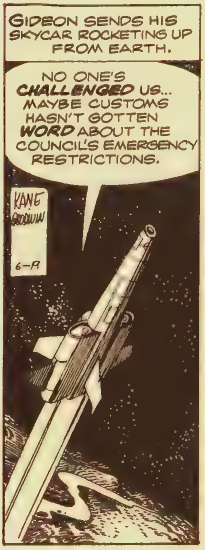
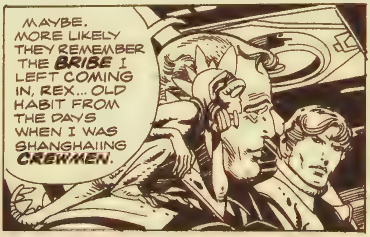
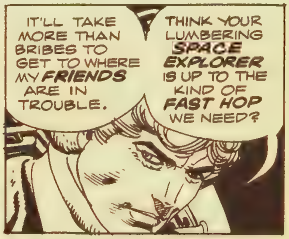

...UNTIL THE SUDDEN CUT-OFF OF COMMUNICATIONS FROM THERE CAN BE INVESTIGATED.
THE COUNCIL ALSO REQUESTS ALL AVAILABLE STAR HAWKS TO REPORT TO THEM, SIR. SIR...?
S.E.C.

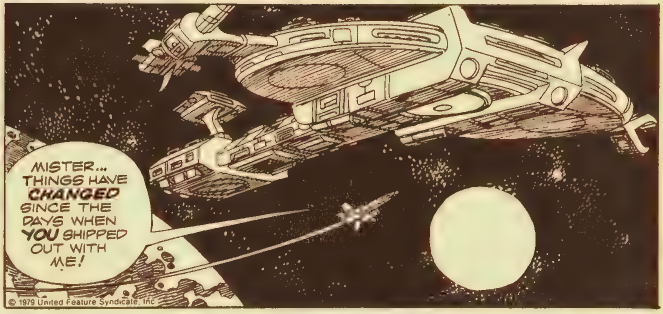
BEFORE THE COUNCIL POLITICIANS DEBATE, VOTE AND AUTHORIZE AN EXPEDITION...
...ALICE K. AND COMPANY COULD BE BURNED BY WHATEVER HOT WATER THEY'RE IN!


GIDEON!
YOU LOOK LIKE A MAN FED UP WITH GOING THROUGH CHANNELS.
HOP IN...! WIDGET AN' I ARE FAIR HANDS AT WARPING AROUND RED TAPE!
CHRR-KLKKK! BRRRRT!


GIDEON SENDS HIS SKYCAR ROCKETING UP FROM EARTH.
NO ONE'S CHALLENGED US... MAYBE CUSTOMS HASN'T GOTTEN WORD ABOUT THE COUNCIL'S EMERGENCY RESTRICTIONS.
KANE GOODWIN
6-A


MAYBE. MORE LIKELY THEY REMEMBER THE BRIBE I LEFT COMING IN, REX... OLD HABIT FROM THE DAYS WHEN I WAS SHANGHAIING CREWMEN.


IT'LL TAKE MORE THAN BRIBES TO GET TO WHERE MY FRIENDS ARE IN TROUBLE.
THINK YOUR LUMBERING SPACE EXPLORER IS UP TO THE KIND OF FAST HOP WE NEED?


MISTER... THINGS HAVE CHANGED SINCE THE DAYS WHEN YOU SHIPPED OUT WITH ME!
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STAR HAWKS
by Archie Goodwin & Gil Kane

WELCOME TO THE STELLAR CROSS, REX!
IT'S A DREAM SHIP, GIDEON!
MODULAR CONSTRUCTION, FULLY COMPUTERIZED SYSTEMS... ALL THE LATEST IN ARMS AND ACCESSORIES.
EXPENSIVE. BUT I DID WELL MY LAST FEW TRIPS.
EXCEPT FOR--
EXCEPT FOR THAT SOLAR FLARE WE RAN INTO. THE DAYS WHEN I CAN USE THIS SHIP AND SEE THE STARS ARE NUMBERED.
SO BEFORE THEY RUN OUT... LET'S GET TO RESCUING YOUR STAR HAWK FRIENDS!
KANE GOODWIN 6-20
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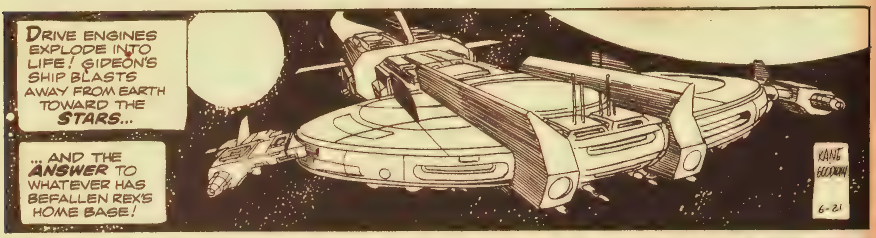
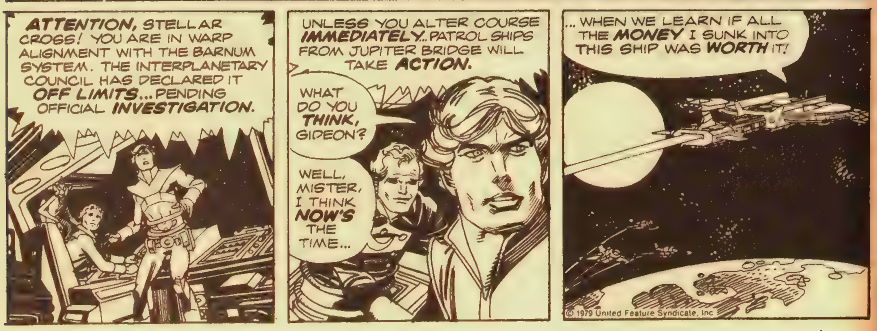

DRIVE ENGINES EXPLODE INTO LIFE! GIDEON'S SHIP BLASTS AWAY FROM EARTH TOWARD THE STARS...
...AND THE ANSWER TO WHATEVER HAS BEFALLEN REX'S HOME BASE!
KANE GOODWIN 6-21


ATTENTION, STELLAR CROSS! YOU ARE IN WARP ALIGNMENT WITH THE BARNUM SYSTEM. THE INTERPLANETARY COUNCIL HAS DECLARED IT OFF LIMITS... PENDING OFFICIAL INVESTIGATION.
UNLESS YOU ALTER COURSE IMMEDIATELY, PATROL SHIPS FROM JUPITER BRIDGE WILL TAKE ACTION.
WHAT DO YOU THINK, GIDEON?
WELL, MISTER, I THINK NOW'S THE TIME...
... WHEN WE LEARN IF ALL THE MONEY I SUNK INTO THIS SHIP WAS WORTH IT!
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SOLAR SYSTEM PATROL SHIPS CLOSE IN ON THE STELLAR CROSS. BUT...
HOLY--!! SHE LEFT US LIKE WE WERE STILL ON THE LAUNCH PAD!
ACCELERATED RIGHT INTO WARP!
KANE GOODWIN
6-22
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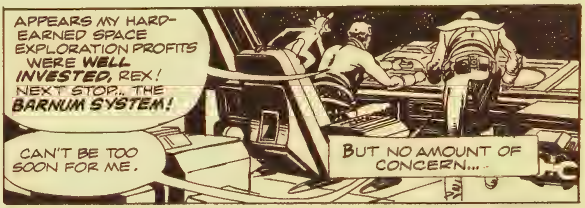
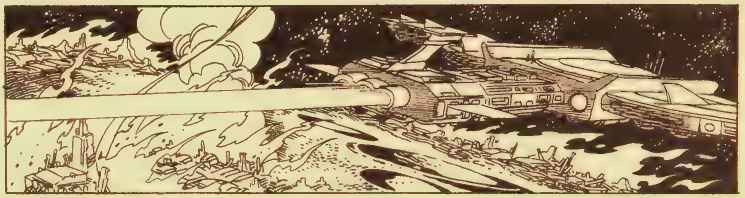
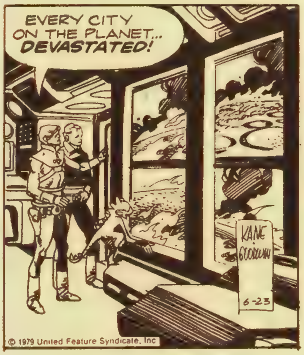

APPEARS MY HARD-EARNED SPACE EXPLORATION PROFITS WERE WELL INVESTED, REX! NEXT STOP.. THE BARNUM SYSTEM!
CAN'T BE TOO SOON FOR ME.
BUT NO AMOUNT OF CONCERN...

THE STELLAR CROSS SOARS LOW ACROSS MURDSTONE, OUTERMOST PLANET OF THE BARNUM SYSTEM...





STAR HAWKS
by Archie Goodwin & Gil Kane

AT JOURNEY'S END... REX FINDS DESTRUCTION!
GIDEON, ARE YOU SURE...? THE REST OF THE SYSTEM GOT IT EVEN WORSE THAN HERE ON MURDSTONE?!
KANE GOODWIN
6-25
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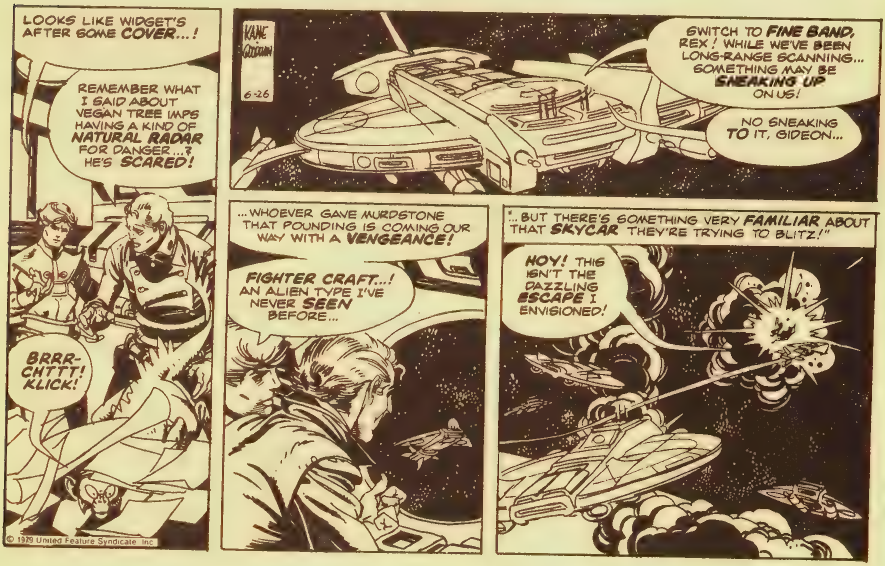
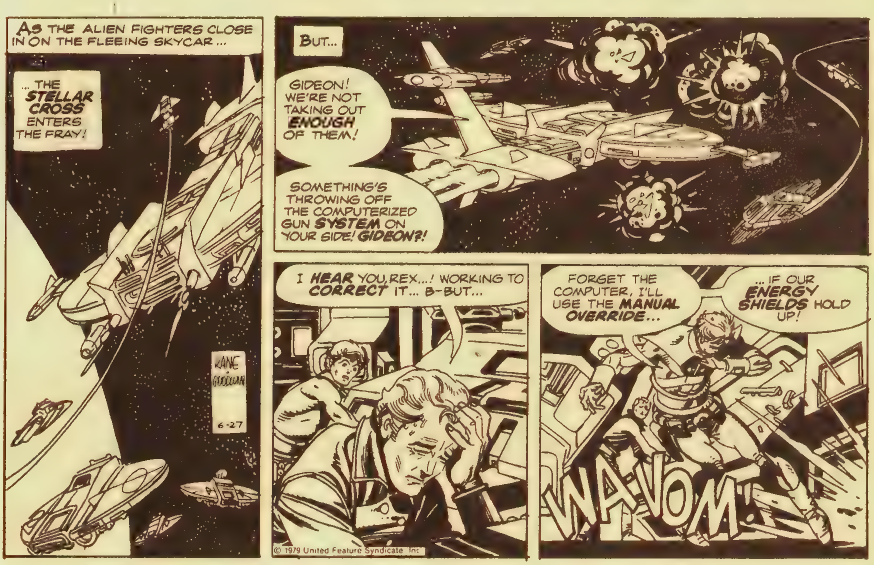
THE STELLAR CROSS HAS THE FINEST LONG-RANGE SCANNERS MADE...THERE'S NO MISTAKE. I WISH THERE WERE.
THEN THE HOOGEGOW AND ALICE K. MIGHT BE—
OR THEY MIGHT NOT! MOURNING AHEAD OF TIME NEVER HELPED ANYONE, MISTER.
YOU'RE RIGHT. IT'S JUST THAT-- HEY! WHAT'S WITH WIDGET?
MEANWHILE, BELOW...
ZANG! I GET THE DISTINCT IMPRESSION SOMEONE WAS WAITING FOR ME TO JUMP OUT OF HIDING!


LOOKS LIKE WIDGET'S AFTER SOME COVER...!
REMEMBER WHAT I SAID ABOUT VEGAN TREE IMPS HAVING A KIND OF NATURAL RADAR FOR DANGER...? HE'S SCARED!
BRRR-CHTTT! KLICK!
© 1979 United Feature Syndicate, Inc.
KANE GOODWIN
6-26
SWITCH TO FINE BAND, REX! WHILE WE'VE BEEN LONG-RANGE SCANNING... SOMETHING MAY BE SNEAKING UP ON US!
NO SNEAKING TO IT, GIDEON...
...WHOEVER GAVE MURDSTONE THAT POUNDING IS COMING OUR WAY WITH A VENGEANCE!
FIGHTER CRAFT...! AN ALIEN TYPE I'VE NEVER SEEN BEFORE...
"...BUT THERE'S SOMETHING VERY FAMILIAR ABOUT THAT SKYCAR THEY'RE TRYING TO BLITZ!"
HOY! THIS ISN'T THE DAZZLING ESCAPE I ENVISIONED!

The Menomonee Falls Gazette


AS THE ALIEN FIGHTERS CLOSE IN ON THE FLEEING SKYCAR...
...THE STELLAR CROSS ENTERS THE FRAY!
KANE GIDEON
6-27
BUT...
GIDEON! WE'RE NOT TAKING OUT ENOUGH OF THEM!
SOMETHING'S THROWING OFF THE COMPUTERIZED GUN SYSTEM ON YOUR SIDE! GIDEON?!
I HEAR YOU, REX...! WORKING TO CORRECT IT... B-BUT...
© 1979 United Feature Syndicate, Inc.
FORGET THE COMPUTER. I'LL USE THE MANUAL OVERRIDE...
...IF OUR ENERGY SHIELDS HOLD UP!
WA-VOM!

TAKING CONTROL OF THE STELLAR CROSS'S GUNS... REX LAYS DOWN A DEVASTATING FIRE PATTERN!
THAT'S GOT 'EM GIDEON...! THEY'RE TURNING TAIL!
KANE GIDEON
6-28
YOU DID GOOD, MISTER... IN SPITE OF ME.
COME ON! THIS IS A NEW SHIP... NOT BATTLE-TESTED. ANYONE CAN HAVE A COMPUTER MALFUNCTION.
GUN SYSTEM COMPUTERS ARE FINE... IF A MAN SEES WELL ENOUGH TO FEED 'EM THE RIGHT DATA.
MY VISION'S GOING FASTER THAN I EXPECTED, REX.
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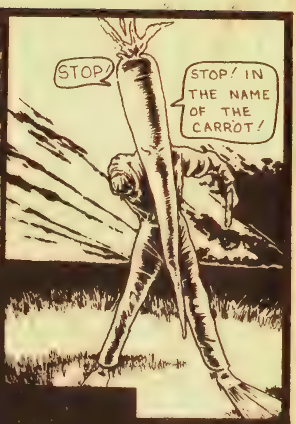
AHOY, STELLAR CROSS! SOME IRATE HUSBANDS ACROSS THE GALAXY MIGHT CONDEMN YOUR ACTION...
...BUT THANKS FOR THE TIMELY RESCUE!



Visions

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Now available, VISIONS #2 is a limited edition magazine of 2000 copies, each signed and numbered by one of the artists. Printed on fine quality magazine stock, it also has beautiful "Parrish Blue" monochrome covers by Rod Whigham and Paul Gulacy. Its 44 large 8½ by 11" pages feature:

*LIGHTRUNNER by Rod Whigham and Lamar Waldron. 20 pages of science fiction adventure with the kind of story and art you've been waiting for!

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MARSHALL ROGERS
NEAL ADAMS

One signed and numbered copy is just $2.75 plus 75¢ postage. For orders outside North America, please add sufficient postage. VISIONS #3 will be out this winter and will feature a full color cover by Al Williamson. Subscriptions, which can begin with #2, are only $10 for 4 issues. Send check or money order to: VISIONS, 335 Terrydale Dr., Marietta, Georgia 30067.

Quantity rates are: 10 copies for $16.50; 25 copies for $34.50; 100 copies for $110; and all quantity orders will be billed the actual cost of postage. VISIONS #2 is also available from Bud Plant and Well News Service.

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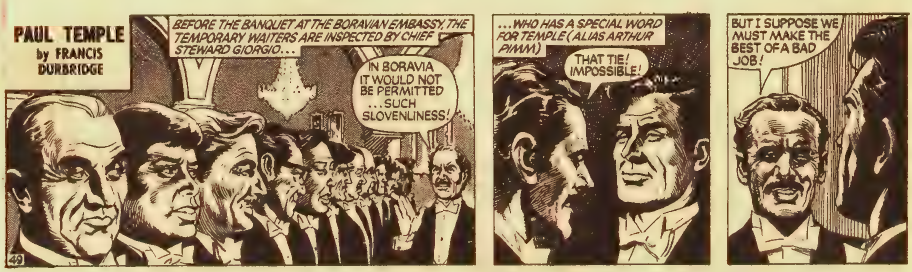
PAUL TEMPLE
by Durbridge & Mendoza


PAUL TEMPLE
by FRANCIS DURBRIDGE
BEFORE THE BANQUET AT THE BORAVIAN EMBASSY, THE TEMPORARY WAITERS ARE INSPECTED BY CHIEF STEWARD GIORGIO...
IN BORAVIA IT WOULD NOT BE PERMITTED ...SUCH SLOVENLINESS!
...WHO HAS A SPECIAL WORD FOR TEMPLE (ALIAS ARTHUR PIMM)
THAT TIE! IMPOSSIBLE!
BUT I SUPPOSE WE MUST MAKE THE BEST OF A BAD JOB!
49

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE FINDS THAT BEING A WAITER AT A FOREIGN EMBASSY HAS ITS PROBLEMS...
YES, SIR... OF COURSE, SIR! IN ONE MOMENT!
IMSKAYA RAKHI BASMINSKO CARNI!
ALL IS READY, MR. TEMPLE!
GOOD! JUST LET ME GET RID OF THIS LOT!
ALL LAID ON, GIORGIO?
EXACTLY ACCORDING TO YOUR PLAN... PLEASE COME ACROSS TO THE SIDE TABLE!
50

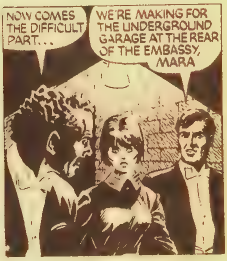
PAUL TEMPLE
by FRANCIS DURBRIDGE
IF YOU WILL TAKE ONE OF THESE TRAYS, MR. TEMPLE, AND FOLLOW ME...
THIS WAY...
I'M BEHIND YOU, GIORGIO!
AND WHERE ARE YOU GOING, GIORGIO? A PRIVATE BANQUET OF YOUR OWN?
51

PAUL TEMPLE
by FRANCIS DURBRIDGE
IT IS A LIGHT MEAL FOR THE COMMERCIAL ATTACHÉ SIR. HE IS INDISPOSED
THAT YAZIKHA! TOO MUCH WINE, I SUPPOSE...
HE SAYS IT IS AN ENGLISH STOMACH VIRUS, SIR
YOU HAVE ALL THE ANSWERS READY, GIORGIO!
IN MY POSITION, MR. TEMPLE, ONE MUST HAVE TWO ANSWERS READY FOR EVERY CONTINGENCY!
52

PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS THE ROOM, MR. TEMPLE... LET US HOPE THAT MISS TOWNSEND HAS THE GOOD SENSE NOT TO KNOW YOU!
I HAD THOUGHT OF THAT, GIORGIO...
53
I THOUGHT OF WEARING IT EARLIER, BUT I WAS AFRAID IT MIGHT FALL IN THE SOUP!
EXCELLENT... VIVA ZAPATA! NOW WE WILL GO IN...
OPEN THE DOOR, DENSKA!
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHO'S THERE?
54
IT IS GIORGIO WITH A MESSAGE FROM THE AMBASSADOR!
HIS EXCELLENCY IS IN AN EXPANSIVE MOOD TONIGHT... HE HAS SENT A SPECIAL MEAL FOR OUR PRISONER —TO PROVE THAT BORAVIAN HOSPITALITY RISES ABOVE POLITICS!
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHY SHOULD HIS EXCELLENCY WASTE GOOD FOOD ON AN ENEMY OF OUR LEADER?
DON'T WORRY ABOUT THAT, DENSKA —WE ALSO HAVE A SURPRISE FOR YOU!
55
YOU WILL MAKE NO SOUND, DENSKA...
WILL SOMEBODY TELL ME WHAT THIS IS ALL ABOUT?
YOU, TOO, WILL MAKE NO SOUND, MARA!
MR. TEMPLE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT HOW DID YOU...?
NO TIME FOR EXPLANATIONS NOW, MARA... WE'VE GOT TO GET YOU OUT OF HERE
56
THAT'S RIGHT. AND YOU MAKE THE FIRST MOVE, DENSKA. TAKE OFF YOUR CLOTHES!
WHAT? NEVER!
ONLY YOUR OUTER CLOTHES, COMRADE. WE WOULD NOT BE INTERESTED IN FURTHER REVELATIONS!
YOU ARE A TRAITOR, GIORGIO AND YOU WILL DIE FOR THIS!

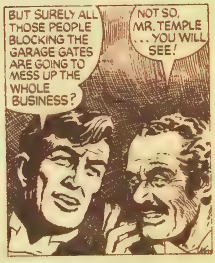
PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
DENSKA IS FORCED TO DISROBE...
JUST THE FROCK, COMRADE DENSKA—AND THOSE TERRIBLE BLACK STOCKINGS...
57



PAUL TEMPLE
by FRANCIS DURBRIDGE
OUTSIDE THE EMBASSY THE DEMONSTRATION AGAINST THE KILLING OF TOMAS ZEMMERICH IS TIMED TO COINCIDE WITH THE BANQUET WITHIN...
FREEDOM FOR BORAVIA
59

IN THE EMBASSY BASEMENT...
WHAT'S ALL THE NOISE ABOUT, GIORGIO?
IT IS WHAT YOU WOULD CALL A "DEMO"—ORGANISED AS YOU WILL REMEMBER, TO ADD A LITTLE EXCITEMENT TO THE OFFICIAL BANQUET

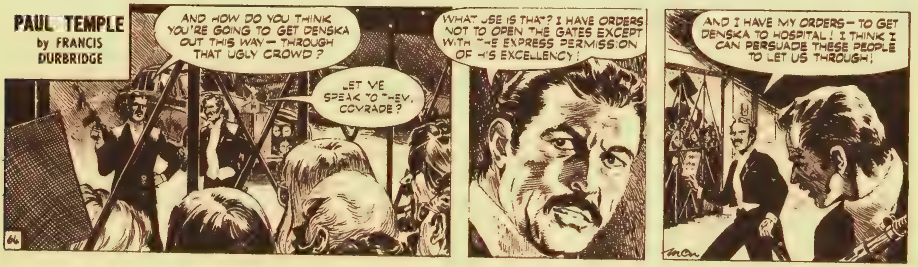

BUT SURELY ALL THOSE PEOPLE BLOCKING THE GARAGE GATES ARE GOING TO MESS UP THE WHOLE BUSINESS?
NOT SO, MR. TEMPLE...YOU WILL SEE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT HOW CAN WE GET OUT WITH THAT LOT OUTSIDE—NOT TO MENTION THE ARMED GUARDS?
IT IS NOT IMPOSSIBLE...
60

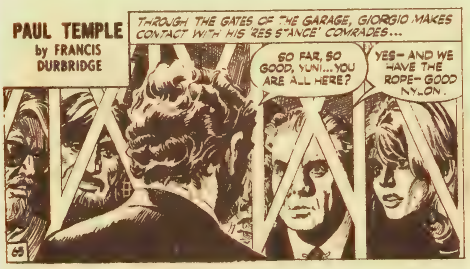
PAUL TEMPLE
by FRANCIS DURBRIDGE
CRISIS POINT IN THE EMBASSY GARAGE...
MARA MUST PRETEND TO BE ILL.... TELL THE GUARD WE HAVE TO GET HER OUT—AND TO HOSPITAL..
61
BEND FORWARD SO THAT HE CAN'T SEE YOUR FACE, MARA ...AS IF YOU HAD ACUTE STOMACH PAIN!
WHAT ARE YOU DOING HERE? WE HAVE ENOUGH TROUBLE...
IT IS DENSKA... SHE IS ILL!

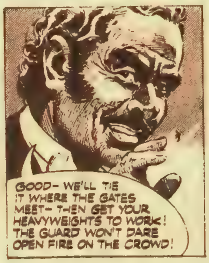
PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU MUST LET US GET DENSKA OUT OF HERE. I THINK SHE HAS APPENDICITIS
62
BUT THIS...THIS IS NOT DENSKA! WHAT TRICK IS THIS?
NO SHOOTING, GIORGIO...USE THE BUTT!

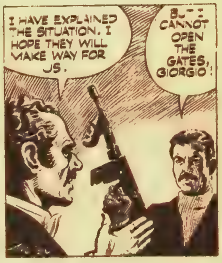
PAUL TEMPLE
by FRANCIS DURBRIDGE
GET HIM INTO THE BACK OF THE CAR!
63
I SUGGEST YOU GET INTO THE DRIVING SEAT, MR. TEMPLE ...START THE ENGINE, AND LEAVE THE REST TO ME
WHAT'S THE MATTER BACK THERE, GIORGIO?
IT'S DENSKA...ACUTE APPENDICITIS. WE MUST GET HER TO HOSPITAL. NO CHANCE OF LEAVING BY THE FRONT, WITH THAT MOB!


PAUL TEMPLE
by FRANCIS DURBRIDGE
AND HOW DO YOU THINK YOU'RE GOING TO GET DENSKA OUT THIS WAY—THROUGH THAT UGLY CROWD?
LET'S SPEAK TO THEV, COVRADE?
64
WHAT USE IS THAT? I HAVE ORDERS NOT TO OPEN THE GATES EXCEPT WITH THE EXPRESS PERMISSION OF H'S EXCELLENCY!
AND I HAVE MY ORDERS—TO GET DENSKA TO HOSPITAL! I THINK I CAN PERSUADE THESE PEOPLE TO LET US THROUGH!

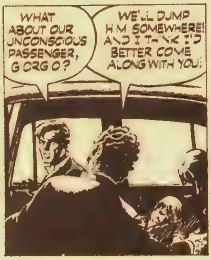
PAUL TEMPLE
by Durbridge & Mendoza

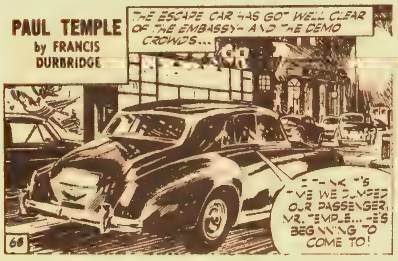

PAUL TEMPLE
by FRANCIS DURBRIDGE
THROUGH THE GATES OF THE GARAGE, GIORGIO MAKES CONTACT WITH HIS 'RESISTANCE' COMRADES...
SO FAR, SO GOOD, YUN!... YOU ARE ALL HERE?
YES- AND WE HAVE THE ROPE- GOOD NYLON
65





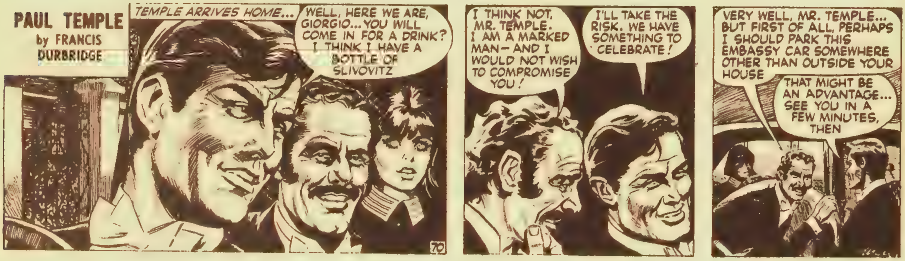
WHAT'S HAPPENED...? THE GATES
MIRACULOUSLY, THEY ARE OPEN... NO SHOOTING, COMRADE. IN THIS COUNTRY THEY DO NOT SLAUGHTER INNOCENT CITIZENS.




PAUL TEMPLE
by FRANCIS DURBRIDGE
THE ESCAPE CAR HAS GOT WELL CLEAR OF THE EMBASSY- AND THE DEMO CROWDS...
I THINK WE'VE LOST OUR PASSENGER, MR. TEMPLE... HE'S BEGINNING TO COME TO!
68

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
WE PICKED UP THE VAN DOWN THE STREET... I THINK HE MAY HAVE BEEN KNOCKED OUT IN THE DEMONSTRATION AT THE BORAVIAN EMBASSY...
OR HE MAY JUST BE DRUNK!
VERY GOOD, SIR... LEAVE HIM TO US!
THAT WAS A DIFFICULT MOMENT... YOU PASSED THE TEST WELL, MR. TEMPLE.
WITH ANY LUCK IT WAS THE LAST HURDLE!
69

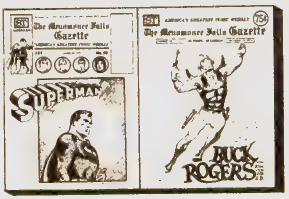

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE ARRIVES HOME...
WELL, HERE WE ARE, GIORGIO... YOU WILL COME IN FOR A DRINK? I THINK I HAVE A BOTTLE OF SLIVOVITZ
I THINK NOT, MR. TEMPLE. I AM A MARKED MAN — AND I WOULD NOT WISH TO COMPROMISE YOU!
I'LL TAKE THE RISK. WE HAVE SOMETHING TO CELEBRATE!
VERY WELL, MR. TEMPLE... BUT FIRST OF ALL PERHAPS I SHOULD PARK THIS EMBASSY CAR SOMEWHERE OTHER THAN OUTSIDE YOUR HOUSE
THAT MIGHT BE AN ADVANTAGE... SEE YOU IN A FEW MINUTES, THEN
70

PAUL TEMPLE
by FRANCIS DURBRIDGE
GET THAT HORRID BLACK DRESS OFF, TOO. I'LL FIND YOU SOMETHING TO WEAR, MY DEAR
MARA DISCARDS HER DISGUISE...
THANK GOODNESS TO GET RID OF THIS THING! I NEVER REALLY FANCIED THE PART OF DENSKA...
BUT WHAT HAPPENS TO ME NOW?
TOMORROW WE GO TO SCOTLAND YARD — WHERE THE BIG BRAINS ARE STILL HOPING THE SPECIAL BRANCH WILL GET YOU OUT OF THE BORAVIAN EMBASSY. IT SHOULD BE A PLEASANT SURPRISE FOR THEM!
OR WILL IT?
SOMEBODY AT THE DOOR, PAUL!
IT SHOULD BE GIORGIO...
71

PAUL TEMPLE
by FRANCIS DURBRIDGE
NEVER MIND ABOUT THAT... WHAT'S GOING TO HAPPEN TO YOU, GIORGIO?
I HAVE TO THANK YOU FOR SO MUCH, MR. TEMPLE... WITHOUT YOU...
GIORGIO JOINS THE PARTY TO CELEBRATE MARA'S ESCAPE...
I AM NO LONGER A MEMBER OF THE EMBASSY STAFF... I AM AN OUTLAW
...BUT I SHALL BE AMONG FRIENDS
WELL, HERE'S TO YOU, GIORGIO — TO YOUR FRIENDS — AND TO FREEDOM OF THOUGHT!
72

The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.

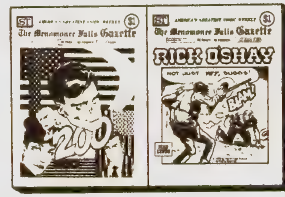


Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotsky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (done especially for The GAZETTE, Joe Wehrle, Jr.) #142-161,163-171, 173-176, 178,179,181,183,188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Langaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Dickenson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers on.,), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Horak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roca & Jo Addams) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d, Burns & Lilley) #95-232
TUG TRANSOM (d, O'Donnell & Sindell) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Dan Sherwood & Alden McWilliams) #116-126
DR. KILDARE (d, 1958 Frank Thorne) #95-104
DRIFT MARLO (d, 1965 Cooke & Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213, 215-232
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Elliott Caplin, Lou Fine, Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harmon) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #226-232
WINDY AND KITTY (d, 1948 Jack Crowe, never before published) #223-226



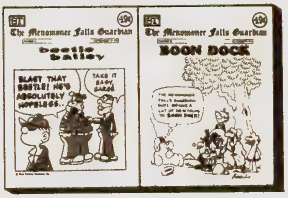
PRICES:
Set AA: Issues #27,30,36,57,58,60,66,68-70, 72-74,79-85,87-94 (29 issues) $25 set - $1 each
Set BB: Issues #98,99,101,102, 105,111-113, 115,120,122 (11 issues) $15 set - $1.25 each
Set CC: Issues #123-150 (28 issues) $32 set
Set DD: Issues #151-175 (25 issues) $30 set
Set EE: Issues #176-200 (25 issues) $30 set
Set FF: Issues #201-226 (26 issues) $30 set
Set GG: Issues #123-226 (104 issues) $115 set
Issues 123-226, 228-230, 232: $1.25 each
Set HH: (All available issues; same as AA, BB, GG and #228-230, 232)(151 issues) $150 set

All prices listed include postage and handling charges within the United States and Canada. Any orders from overseas are required to add 10% for additional shipping and packing costs. Any issues not listed are out of print and no longer available from Street Enterprises.

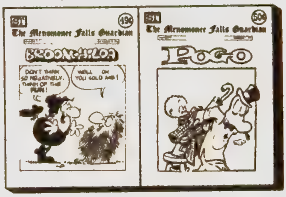
This listing current as of June, 1980. This cancels all previous prices and ads.

The Guardian

The Menomonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.



CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144



JOE PALOOKA (d, Tony DiPreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Arn Saba) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-64, 78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS:
ALLEY OOP (d, 1949-1950 V.T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927, 33-35 Herriman) #1-60, 116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES:
Issues #1, 100 are $1 each. Issues #3-99, 101-146 are 75¢ each. Issue #2 is sold out.

Set R (#1,3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146).....$13
Set X (#1,3-50).....$27
Set Y (#1,3-100).....$50
Set Z (#1,3-146).....$80
GUARDIAN SPECIAL #1-3 .....50¢ each

All prices include postage and handling for orders in the United States and Canada. Overseas orders must include an an additional 10% for shipping.

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Menomonee Falls, Wisconsin 53051

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50¢.	No. sold
1	1	X-MEN No. 138 Marvel	9737
2	3	THE AVENGERS No. 200 Marvel; 48 pages; 75¢	8142
3	14	THOR No. 300 Marvel; 48 pages; 75¢	6065
4	2	STAR WARS No. 40 Marvel; Lucasfilms; part two of THE EMPIRE STRIKES BACK	4981
5	9	CONAN THE BARBARIAN No. 115 Marvel; Robert E. Howard; 48 pages; 75¢; last Roy Thomas	4803
6	6	FANTASTIC FOUR No. 223 Marvel	4653
7	4	THE AMAZING SPIDER-MAN No. 209 Marvel	4514
8	14*	FANTASTIC FOUR ANNUAL No. 15 Marvel; 48 pages; 75¢; with Captain Marvel, Dr. Doom	4397
9	3*	THE MICRONAUTS ANNUAL No. 2 Marvel; 48 pages; 75¢	4286
10	7	CAPTAIN AMERICA No. 250 Marvel	4167
11	10	THE MICRONAUTS No. 22 Marvel-Mego	4152
12	11	IRON MAN No. 139 Marvel	3993
13	25	MARVEL TEAM-UP No. 98 Marvel; Spider-Man and Black Widow	3737
14	17*	WHAT IF? No. 23 Marvel; 48 pages; 75¢; What If Jarella Never Died?	3646
15	12	STAR TREK No. 7 Marvel-Paramount	3578
16	20	THE SPECTACULAR SPIDER-MAN No. 47 Marvel	3512
17	17	MARVEL TWO-IN-ONE No. 68 Marvel; Thing and The Angel	3505
18	15*	MARVEL PREMIERE No. 56 Marvel; Dominic Fortune	3487
19	15	THE SAVAGE SHE-HULK No. 9 Marvel	3379
20	18	ROM No. 11 Marvel-Parker Bros.	3128
21	24	THE INCREDIBLE HULK No. 252 Marvel	3071
22	24*	DOCTOR STRANGE No. 43 Marvel	3048
23	23	THE DEFENDERS No. 88 Marvel	2951
24	21	THE SAVAGE SWORD OF CONAN No. 56 Marvel; black and white magazine; $1.25	2781
25	27	SPIDER-WOMAN No. 31 Marvel	2715
26	28	WARLORD No. 38 DC	2597
27	37	DC COMICS PRESENTS No. 26 DC; Superman and Green Lantern; Teen Titans insert	2568
28	31*	POWER MAN No. 65 Marvel	2504
29	29	MASTER OF KUNG FU No. 93 Marvel	2462
30	27*	HOWARD THE DUCK No. 7 Marvel; black and white magazine; $1.25	2461
31	30	FANTASY MASTERPIECES No. 11 Marvel; Silver Surfer reprints	2365
32	38*	MACHINE MAN No. 17 Marvel	2345
33	31	BATTLESTAR GALACTICA No. 20 Marvel-Universal	2330
34	34	THE LEGION OF SUPER-HEROES No. 268 DC	2221
35	35	JUSTICE LEAGUE OF AMERICA No. 183 DC	2189
36	32	MYSTERY IN SPACE No. 112 DC	2178
37	33	GHOST RIDER No. 49 Marvel	2007
38	36	GREEN LANTERN No. 133 DC	1854
39	38	THE NEW ADVENTURES OF SUPERBOY No. 10 DC	1786
40	39	BATMAN No. 328 DC	1658
41	40	SUPERMAN No. 352 DC	1648
42	43	ACTION COMICS No. 512 DC	1627
43	46	THE BRAVE AND THE BOLD No. 167 DC; Batman and Blackhawk	1622
44	41	THE FLASH No. 290 DC	1560
45	42	DETECTIVE COMICS No. 495 DC; 64 pages; $1.00	1529
46	45	ADVENTURE COMICS No. 476 DC	1385
47	48	AMAZING ADVENTURES No. 11 Marvel; X-Men reprints	1268
48	52*	WORLD'S FINEST COMICS No. 265 DC; 64 pages; $1.00	1254
49	50	WONDER WOMAN No. 272 DC	1202
50	52	TALES TO ASTONISH No. 11 Marvel; Sub-Mariner reprints	1092
51	53	JONAH HEX No. 41 DC	1055
52	57*	THE ROOK No. 4 Warren; black and white magazine; $1.75	1006
53	--	THE SPIRIT No. 24 Kitchen Sink; black and white magazine; $1.50	1002
54	58	MARVEL TALES No. 120 Marvel; Spider-Man reprints	845
55	60	MARVEL SUPER ACTION No. 24 Marvel; Avengers reprints	769
56	57	MARVEL'S GREATEST COMICS No. 93 Marvel; Fantastic Four reprints	740
57	62	MARVEL SUPER-HEROES No. 92 Marvel; Hulk reprints	639
58	63	VAMPIRELLA No. 90 Warren; black and white magazine; $1.75	579
59	64	SUPER FRIENDS No. 37 DC	527
60	63*	EERIE No. 113 Warren; black and white magazine; $1.75	504
61	65	CREEPY No. 121 Warren; black and white magazine; $1.75	459
62	67	UNKNOWN SOLDIER No. 244 DC	403
63	70	HOUSE OF MYSTERY No. 285 DC	399
64	66	SGT. ROCK No. 345 DC	399
65	68	WEIRD WAR TALES No. 92 DC	387
66	71	THE UNEXPECTED No. 203 DC	382
67	75	GHOSTS No. 93 DC	368
68	73*	G.I. COMBAT No. 222 DC; 64 pages; $1.00	361
69	75	SGT. FURY No. 160 Marvel; reprints	345
70	74	MAD No. 217 EC; black and white magazine; 75¢	311
71	--	UNCLE SCROOGE No. 179 Whitman-Walt Disney; reprints	267
72	72	WALT DISNEY'S COMICS AND STORIES No. 480 Whitman-Walt Disney; half reprint	257
73	69	SECRETS OF HAUNTED HOUSE No. 29 DC	248
74	--	BABY HUEY No. 99 Harvey; reprints	171
75	--	THE BLACK HOLE No. 4 Whitman-Walt Disney	165
76	--	RICHIE RICH BILLION DOLLAR DIGEST No. 1 Harvey; digest; 95¢; reprints	159
77	98	CRAZY No. 66 Marvel; black and white magazine; 75¢	157
78	77*	RICHIE RICH VACATION DIGEST No. 5 Harvey; digest; 95¢	157
79	81	RICHIE RICH No. 195 Harvey	156
80	82*	RICHIE RICH AND DOLLAR THE DOG No. 15 Harvey	154
81	84*	RICHIE RICH BANK BOOKS No. 48 Harvey	154
82	90*	RICHIE RICH INVENTIONS No. 15 Harvey	153
83	80*	RICHIE RICH MILLIONS No. 102 Harvey	153
84	84	RICHIE RICH MONEY WORLD No. 48 Harvey	152
85	86*	RICHIE RICH AND HIS GIRL FRIENDS No. 16 Harvey	151
86	87*	RICHIE RICH FORTUNES No. 53 Harvey	151
87	79*	RICHIE RICH BILLIONS No. 37 Harvey	150
88	85*	RICHIE RICH JACKPOTS No. 48 Harvey	150
89	91*	RICHIE RICH RICHES No. 49 Harvey	150
90	92*	RICHIE RICH VAULTS OF MYSTERY No. 36 Harvey	150
91	89*	RICHIE RICH AND GLORIA No. 16 Harvey	149
92	87*	RICHIE RICH ZILLIONZ No. 23 Harvey	147
93	88*	CASPER'S TV SHOWTIME No. 5 Harvey	139
94	93*	SAD SACK AND THE SARGE No. 145 Harvey	135
95	--	LITTLE LULU No. 260 Whitman	134
96	--	LAUGH COMICS DIGEST No. 30 Archie; digest; 95¢	114
97	--	POPEYE THE SAILOR No. 158 Whitman-King Features	110
98	--	ARCHIE GIANT SERIES MAGAZINE No. 498 Archie; Betty and Veronica Spectacular	106
99	--	ARCHIE GIANT SERIES MAGAZINE No. 496 Archie; Betty and Veronica Summer Fun	103
100	--	LIFE WITH ARCHIE No. 217 Archie	103

*-denotes titles published less than monthly

PARTICIPATING SHOPS: The Turning Page, Milwaukee; King's Komix Kastle, Boise; Larry's Comic Shop, Chicago; Bonney's, Norman, OK; Downtown Books, Colorado Springs, CO; The Comic Store, Lancaster, PA; Cosmic Comics, Cleveland; Best American Comics/Superhero Universe, Cambridge, MA; Supersnipe Comic Art Gallery, New York; Comics & Comix, Berkeley, Palo Alto, Citrus Heights, Sacramento, San Francisco (2); Graphic Arts Comic Shop, Charlottesville, VA; Spacestation II, San Jose; Don's Paperback Books, Albuquerque; Trade-a-tape Comic Center, Lincoln, NE; Adventure III, Phoenix; RTC Comics Ltd., Colorado Springs, CO; Book Swap, State College, PA; Crack Comic Service, Whiting, IN; The Comic Rack, Spokane, WA; Bob's Comics, Lawndale, CA; The Book Nook, Champaign, IL; Curious Book Shop, East Lansing, MI; Elde's Comix and SF, Pittsburgh; The Paperback Junction, Cincinnati; Bender's, Hampton, VA; Future Dreams, Portland, OR; Xanadu, Wilmington, DE; The Great Escape, Louisville; Joe Sarno's Comic Kingdom, Chicago; Bookie Parlor, Dayton; Starship Enterprises, North Miami Beach; Comic Carnival and Nostalgia Emporium, Indianapolis.

Harvey Coming Comics

DEVIL KIDS No. 103, February. [11/6]

RICHIE RICH JACKPOTS No. 50, February. [11/6]

RICHIE RICH RICHES No. 51, February. [11/6]

RICHIE RICH AND HIS GIRL FRIENDS No. 8, February. [11/13]

RICHIE RICH INVENTIONS No. 17, February. [11/13]

RICHIE RICH MILLIONS No. 104, February. [11/13]

SAD SACK AND THE SARGE No. 147, February. [11/13]

RICHIE RICH BILLIONS No. 39, February. [11/20]

RICHIE RICH DIAMONDS No. 51, February. [11/20]

RICHIE RICH MONEY WORLD No. 50, February. [11/20]

RICHIE RICH VAULTS OF MYSTERY No. 38, February. [11/20]

RICHIE RICH No. 199, February. [11/27]

RICHIE RICH AND CADBURY THE PERFECT BUTLER No. 16, February. [11/27]

RICHIE RICH MILLION DOLLAR DIGEST No. 2, February. [11/27]

Comix World Checklist

AMERICAN SPLENDOR No. 5 [$2.00 plus 50¢ postage from Harvey Pekar, Box 18471, Cleveland Heights, OH 44118]. A 64 page underground with Crumb cover, text by Harvey Pekar and art by Dumm, Blodgett, Crumb and Shumway, this is probably the best ug of 1980.

HOLY SHIT No. 1 [$1.50 from Comix World, address below]. An anonymous ug done by a Berkeley musician. Three color cover and book paper interiors.

INKSPOTS No. 1 [$5.00 airmailed from Minotaur Imports, P.O. Box 253, Doncaster, Victoria 3108, AUSTRALIA]. A beautiful graphic art magazine from Australia, the art is slick and professional, stories are well-written and all is comic art. Query Greg Gates or Philip Bentley re other Australian ugs.

LOST CAUSE No. 3 [$1.75 postpaid from Arnold Willis (one of the main artists), P.O. Box 2634, Des Moines, IA 50315]. A regular underground with a color cover. Dope and sex orientation for you sixties fans.

NO FUTURE [$1.25 from Bud Plant]. A standard ug from Australia with art by Toby Zoates.

YER BASIC COMICS [$1.25 from Ken Krueger, P.O. Box 413, Oceanside, CA 92054]. A virtuoso performance by Valentino. He does stories in several styles from heroic fantasy to funny animal. Ken may be publishing the first anthology of newave comix in the near future.

NEWAVE COMIX

BABYFAT No. 15 [50¢ and stamp from Comix World, Box 7081, Berkeley, CA 94707]. Cover by Charles Schneider.
BABYFAT No. 16 [50¢ and stamp from Comix World]. Cover by Valentino.
ANIMAL BITES No. 1 [50¢ and stamp from Comix World]. Cover and concept by Canadian animator Brad Caslor.
ANNO DOMINO [50¢ and a stamp from Clark Dissmeyer, 105 N. Esther, Fullerton, NE 68638].
BOY AND HIS DINOSAUR [50¢ and stamp from CW]. Pete Silvia; Pete is at work on the fourth issue of his full-sized underground, ELECTRIC PETE.
DIRTY ROTTEN VIOLENCE [50¢ and stamp from CW]. By Grass "Super-soul" Green. In this mini, Grass atones for his attitude toward rape in a recent ug.
HOMAGE TO THE NOSE [50¢ and stamp from Richard Wayne, et al., 22262 Chatsford, Southfield, MI 48034]. An homage to Jimmy Durante, among other things.
MAJOR MISHAP MEETS PRIVATE ENTERPRISE [50¢ and stamp from Jerry Goebert, 125 S. Main Street, Greensburg, PA 15601]. The latest in Jerry's series of minis; his are 5 1/2" x 8 1/2". Get Tom Brinkman's BOAT PEOPLE BOOGIE for 50¢, same address. Ask for Jerry's list. The art in these minis ranges from really fine to horrible. Adults only on all Newave comix so always send an age statement.
PLAGUE HUMOR No. 2 [From Clark Dissmeyer; see ANNO DOMINO above].
SCENES FROM THE ELECTION 1980 [75¢ from Harold Onickel, 16075 Harden Circle, Southfield, MI 48075]. Some funny political jokes here.
SCIENCE FRICTION No. 2 [$1.25 and stamp from Tom Brinkman, 4 Cranberry Drive, Islip, NY 11751]. A 24 page mini printed in different colors with art by Brinkman, Schneider, et al. #1 still available at the same price. Brinkman is working on PURE SEX No. 3.
TALES OF NEBRASKA No. 1 [See ANNO DOMINO for price and address]. An 8-page mini from Clark Dissmeyer by him.
VAMPIRE VIGNETTES No. 2 [50¢ and stamp from CW]. Jane Oliver.

Samples and review copies of underground comix and newave comix should be sent to Clay Geerdes, Box 7081, Berkeley, CA 94707. All comix received will be listed in the following CW Checklist in TCR. Comix listed are available now. I don't list comix until I have a copy in hand. Undergrounds near completion include GAY COMIX (Krupp), YOUNG LUST No. 6, DR. ATOMIC No. 6 (Last Gap), FIRST KINGDOM No. 13 (Bud Plant), OVERLOAD No. 4 (Don Chin told me this issue will interview John Pound, current cover artist for HOWARD THE DUCK), TITS 'N' CLITS No. 5 (Last Gasp, drawn by Joyce Farmer). For a sample of the COMIX WORLD NEWSLETTER plus a sample mini-comic, send $1.00 to COMIX WORLD. Those following the work of Spain should see HEAVY METAL and FLING Magazine. Various underground artists have had all illos in the recent issues of NEW WEST. Bill Griffith's ZIPPY is still running as a strip in THE SPECTATOR, Berkeley's sex paper, and HIGH TIMES (a color page each issue). When you write for info from anyone on this list, include a stamped, self-addressed envelope for the reply.

- Clay Geerdes, 9/25/80

REAL PEOPLE – The early Hanna-Barbera sitcom families weren't animals, though they were anthropomorphic. Back row, from left, Astro, Betty Rubble, Barney Rubble, Judy Jetson, George Jetson, Fred Flintstone, Jane Jetson, Wilma Flintstone, Dino; front row, Pebbles Flintstone, Bamm-Bamm Rubble, Elroy Jetson.

HANNA-BARBERA: A CONFESSION OF PASSION

By Mike Tiefenbacher

Admitting a liking for television cartoons is tantamount to professing affection for professional wrestling, McDonald's cuisine, or the accordian, judging by some of the critical comment offered in two recent animation-themed books, OF MICE AND MAGIC and THE AMERICAN ANIMATED CARTOON, A CRITICAL ANTHOLOGY. It's quite easy to criticize television animation. There's no denying its deficiencies in nearly every aspect of production, largely traceable to the lack of time and money which contributes a general lack of enthusiasm on the part of the creators. Bill Hanna, co-founder/owner of Hanna-Barbera Productions, TV's biggest supplier of cartoon programming, has admitted as much in the Hanna interview in the latter book. Chuck Jones has termed TV animation as "illustrated radio" on more than one occasion; Leonard Maltin, author of OF MICE AND MAGIC, was quoted from an earlier essay as saying that Hanna-Barbera's output for TV is "consciously bad."

It's very difficult to argue with these statements. Much of the product turned out over the past twenty-five years is simply unwatchable. As an example, Hanna-Barbera's SUPER FRIENDS show is a continual embarassment of poor animation, bad storytelling and awful voice acting; aside from design aspects, nearly all of Filmation's stuff is just plain dull; DePatie-Freleng's stuff showed the sad deterioration of many fine animators from theatrical cartoons; and if anyone can show me a worse cartoon than Ruby-Spears' FANGFACE I'd like to hear about it.

Yet, I find myself unflinchingly in love with some of the TV cartoon industry's first ten years. Undoubtedly, growing up with them is responsible for my appreciation, but even at this late date I discover that my opinions don't change on rewatching these shows. These include things like the TOM TERRIFIC episodes on CAPTAIN KANGAROO with Mighty Manfred the Wonder Dog; all four Jay Ward shows (ROCKY AND HIS FRIENDS, BULLWINKLE WITH DUDLEY DO-RIGHT, HOPPITY HOOPER and GEORGE OF THE JUNGLE) with their adult humor and satire, and great voice acting; the wacky puns and bizarre adventures on BEANY AND CECIL. But my particular vice is definitely the early Hanna-Barbera series.

Much has been made of the fact that TV cartoons dispense with "character" animation, that is, the special movements of characters which make them unique: their walk, their reactions, their facial expressions. This criticism is largely applicable to all TV cartoons; Hanna-Barbera characters do have individual walks, but expressions and reactions are largely accomplished through use of quick cutting from position to position and a lot of eye-blinking and lip movement. For my part, rejecting the material produced in this manner en masse simply because it doesn't meet a standard of purity, is simply cheating yourself of entertainment on an arbitrary basis. Despite their medium-caused limitations, a lot of early Hanna-Barbera material can be more satisfying than fully animated cartoons from other studios. Even Maltin grudgingly admits that early H-B cartoons contain hilarious comedy scripts.

I only know a little about the animators and directors of these shows, chiefly because the credits were removed on many of them because they were tied in with the sponsors (Kellogg's and Ideal). Other than Academy Award winners Bill Hanna and Joe Barbera, I only know of former Warner Bros. people like Alex Lovy, Art Davis, Dick Bickenbach, Michael Maltese and Warren Foster as being involved. Chances are good that whoever was doing these cartoons had prior experience at Warner Bros., M-G-M, Walter Lantz and Famous, so there's no doubt that they knew how to design, to draw and to make things look interesting, even though it wasn't moving. Even if we don't see twelve drawings a second, this stuff isn't difficult to watch.

My only criterion as to whether a cartoon should exist or not is whether the same thing could be done better in live action. Clearly, until 1964's JONNY QUEST, Hanna-Barbera produced nothing that would've worked as well. Although there is a reliance on soundtracks in these shows, they are not nearly "illustrated radio." (Ironically, the same man who wrote so many of Chuck Jones' best cartoons, Michael Maltese, was responsible for many of the early cartoons. A lot of Jones' funniest Bugs/Daffy cartoons relied on long stretches of dialogue, albeit with wiggling eyebrows.)

And to me, the soundtrack is of prime importance. For all their technical excellence, Disney shorts, Jones' ROAD RUNNER cartoons -- even H-B's own TOM AND JERRY cartoons at M-G-M -- don't bring me in and hold my attention as much as cartoons I can watch AND listen to. Hanna-Barbera shows sometimes do.

Most of the earliest creations at H-B were designed after a voice was selected for the character, following a tradition that can be traced back to Donald Duck's being based on Clarence Nash's voice. And, inasmuch as the voices were created largely by only two men, both of whom had experience in writing and performing in radio, it was only natural that they be allowed to ad-lib and embellish the cartoons they worked on -- an advantage which adds immeasurably to these cartoons. The men were Daws Butler and Don Messick. Butler had lots of previous cartoon experience, having done stints at Warner Bros., M-G-M and Walter Lantz -- though in most cases, he was called upon to use his "Huckleberry Hound" voice, and rarely was he given anything of interest to work with as far as scripts go. Ironically, the only other studio that made use of his talents at comedy was a TV one, Jay Ward. He did most of the FRACTURED FAIRY TALES, using significantly different voices than he used at H-B.

What then, is the big sin they've committed? Undoubtedly, it's the size H-B came to be, turning out more feet of animated footage per week than all

HANNA-BARBERA TELEVISION PROGRAMS

[Following is a list of Hanna-Barbera's TV shows, the years they were on the network or in syndication (SYN) in its original run. Those prior to 1965 were distributed by Screen Gems/Columbia; those after are distributed by Taft/Worldvision. The two eras' programs are not mixed in syndication. The only question mark are the LOOPY DE LOOP theatrical cartoons, which may or may not have ever been shown on TV.]

THE ABBOTT AND COSTELLO SHOW (66-67) Syn
THE ADDAMS FAMILY (73-75) NBC
THE ADVENTURES OF GULLIVER (68-70) ABC
THE ADVENTURES OF JONNY QUEST (64-65) ABC; (67-70) CBS, (71-72,79-80) NBC
THE ALL-NEW POPEYE HOUR (78-80+) CBS
THE ALL-NEW SUPER FRIENDS HOUR (77-78) ABC
THE AMAZING CHAN AND THE CHAN CLAN (72-74) CBS
THE ATOM ANT SHOW (65-67) NBC [with Hillbilly Bears, Precious Pupp]
THE ATOM ANT/SECRET SQUIRREL SHOW (67-68) NBC [with Hillbilly Bears, Precious Pupp, Squiddly Diddly, Winnie Witch]
THE BANANA SPLITS (77+) Syn [Various segments of post-'65 H-B shows]
THE BANANA SPLITS ADVENTURE HOUR (68-70) NBC [with Hillbilly Bears, The Three Musketeers, The Arabian Knights, Micro-Venture and Mystery Island]
BIRDMAN (67-68) NBC [with The Galaxy Trio]
*BUFORD (79) NBC
BUTCH CASSIDY AND THE SUNDANCE KIDS (73-74) NBC
C.B. BEARS (77-78) NBC [with *Heyyy, It's The King, *Blast-Off Buzzard & Crazy Legs, *Posse Impassible, Shake, Rattle and Roll, and Undercover Elephant]
CASPER AND THE ANGELS (79-80) NBC
THE CATTANOOGA CATS (69-71) ABC [with It's The Wolf, Autocat and Motormouse, *Around The World In 79 Days]
CHALLENGE OF THE SUPER FRIENDS (78-79) ABC
CLUE CLUB (76-79) CBS
DASTARDLY AND MUTTLEY IN THEIR FLYING MACHINES (69-70) CBS
*DEVLIN (74-76) ABC
*THE DRAK PACK (80+) CBS
DYNOMUTT (78) ABC
THE FANTASTIC FOUR (67-70) ABC
THE FANTASTIC FOUR (78-79) NBC
THE FLINTSTONES (60-66) ABC; (80+) NBC
THE FLINTSTONES COMEDY HOUR (72-73) CBS
THE FLINTSTONES COMEDY SHOW (73-74) CBS; (80+) NBC [with *Cave Mouse, *The Frankenstones]
FRANKENSTEIN JR. AND THE IMPOSSIBLES (66-68) CBS
FRED AND BARNEY MEET THE THING (79) NBC
FRED AND BARNEY MEET THE SHMOO (79-80) NBC [with The Thing]
FRED FLINTSTONE AND FRIENDS (77+) Syn [Various post-'65 shows]
THE FUNKY PHANTOM (71-72) ABC
*THE GALAXY GOOF-UPS (78-79) NBC
GODZILLA (80) NBC
GODZILLA/DYNOMUTT SHOW (80+) NBC
GODZILLA/HARLEM GLOBETROTTERS SHOW (79-80) NBC
THE GODZILLA POWER HOUR (78) NBC [with *Jann of the Jungle]
GODZILLA SUPER 90 (78-79) NBC [with Jonny Quest, *Jann of the Jungle]
GO-GO GLOBETROTTERS (78) [with C.B. Bears, Space Ghost, The Herculoids] NBC
*GOOBER AND THE GHOST CHASERS (73-75) ABC
THE GREAT GRAPE APE (77-78) CBS
*THE HANNA-BARBERA HAPPY HOUR (78) NBC
*THE HAPPY DAYS GANG (80+) ABC
THE HARLEM GLOBETROTTERS (70-72) CBS
HELP! IT'S THE HAIR BEAR BUNCH (71-72) CBS
THE HERCULOIDS (67-69) CBS
HONG KONG PHOOEY (74-76) ABC; (78-79) NBC
THE HUCKLEBERRY HOUND SHOW (58-63) Syn [with Yogi Bear, Pixie and Dixie; Hokey Wolf; Yakky Doodle]
INCH HIGH PRIVATE EYE (73-74) NBC
*JABBERJAW (76-78) ABC
*JEANNIE (73-75) CBS
THE JETSONS (62-64) ABC; (64-65) CBS; (65-67,69-75,79-80+) NBC
JOSIE AND THE PUSSYCATS (70-74) CBS
JOSIE AND THE PUSSYCATS IN OUTERSPACE (75-76) NBC
KORG: 70,000 B.C. (74-75) ABC
LAFF-A-LYMPICS (80) ABC
THE MAGILLA GORILLA SHOW (64-65) Syn; (66-67) ABC [with Mushmouse & Punkin Puss, Richochet Rabbit] [currently syndicated with the Peter Potamus Show segments]
MOBY DICK AND THE MIGHTY MIGHTOR (67-69) CBS
MOTORMOUSE (70-71) ABC
THE NEW ADVENTURES OF HUCK FINN (68-69) NBC
THE NEW FRED AND BARNEY SHOW (79) NBC
*THE NEW SHMOO (79) NBC
THE NEW SCOOBY DOO MOVIES (72-74) ABC
*THE PARTRIDGE FAMILY: 2200 A.D. (74-75) CBS
PEBBLES AND BAMM-BAMM (71-76) CBS
THE PERILS OF PENELOPE PITSTOP (69-70) CBS
THE PETER POTAMUS SHOW (64-65) Syn; (66-67) ABC [with Breezly Bruin & Sneezly Seal, The Goofy Guards]
THE QUICK DRAW McGRAW SHOW (59-63) Syn [with Augie Doggie, Snooper and Blabber]
RICHIE RICH (80+) ABC
THE ROMAN HOLIDAYS (72-73) NBC
THE RUFF AND REDDY SHOW (57-64) NBC [with some non H-B Screen Gems/Columbia cartoons].
SAMSON AND GOLIATH (67-68) NBC
SCOOBY AND SCRAPPY DOO (79-80+) ABC
SCOOBY DOO/DYNOMUTT HOUR (76-77) ABC
SCOOBY DOO, WHERE ARE YOU? (69-72),74-76,78-80) CBS; ABC
SCOOBY'S ALL-STAR LAFF-A-LYMPICS (77-79) ABC
*SEALAB 2020 (72-73) NBC
THE SECRET SQUIRREL SHOW (65-67) NBC [with Squiddly Diddly, Winnie Witch]
SHAZZAN! (67-69) CBS
*THE SKATEBIRDS (77-79) CBS [with *The Robonic Stooges, *Wonder Wheels, Woofer and Wimper]
SPACE GHOST (66-68) CBS [with Dino Boy]
SPACE GHOST/FRANKENSTEIN JR. (76-77) NBC
SPACE KIDDETTES (66-67) NBC
SPACE STARS (80+) [with Space Ghost, The Herculoids, *Teen Force, Jetsons, Astro & The Space Dogs]
SPEED BUGGY (73-75) CBS, (75-76) ABC, (76-77) NBC, (78) CBS
SUPER FRIENDS (73-77) ABC
THE SUPER GLOBETROTTERS (79) NBC
*THESE ARE THE DAYS (74-76) ABC
*THE THREE ROBONIC STOOGES (78) CBS
TOM AND JERRY/GREAT GRAPE APE SHOW (75-76) CBS
TOM AND JERRY/GREAT GRAPE APE/*MUMBLY SHOW (76) CBS
TOM AND JERRY/*MUMBLY SHOW (76-77) CBS
TOP CAT (61-62) ABC
TOUCHE TURTLE+ (62-63) Syn [+Local title, with Wally Gator, Lippy the Lion & Hardy Har Har]
VALLEY OF THE DINOSAURS (74-76) CBS
WACKY RACES (68-70) CBS
*WAIT TIL' YOUR FATHER GETS HOME (72-73) Syn
WHEELIE AND THE CHOPPER BUNCH (74-75) NBC
WHERE'S HUDDLES? (70) CBS
THE WORLD'S GREATEST SUPER FRIENDS (79-80+) ABC
THE YOGI BEAR SHOW (60-64) Syn [with Snagglepuss, Yakky Doodle; Pixie & Dixie]
YOGI'S GANG (73-75) ABC
YOGI'S SPACE RACE (78-79) NBC [with *The Buford Files, *The Galloping Ghost]

[Note: Syndication being the haphazard business it is, don't be surprised if many of the seven minute cartoons are mixed together in strange combinations, even mixing different companies.]

* - Cartoons which have never been adapted at all to comic book form.

the theatrical animators did put together. They're certainly culpable for the quality (or lack thereof) of their product, but who can blame them for making the best deal in the marketplace? There certainly are enough animation people out there to do the work, and even if they can't be producing ART, at least they're giving jobs to people.

But, I'll admit, the H-B work I most admire was done when they were a much smaller operation. RUFF AND REDDY (1957) was H-B's first TV show, and was also their only network Saturday morning show until 1965. They managed to bring out a new show a year for syndication following RUFF AND REDDY: HUCKLEBERRY HOUND, featuring Yogi Bear & Boo Boo and Pixie, Dixie & Mr. Jinks in 1958; QUICK DRAW McGRAW & Baba Looey featuring Augie Doggie and Doggie Daddy and Super Snooper & Blabber Mouse in 1959; and their first spin-off, YOGI BEAR, featuring Snagglepuss and Yakky Doodle & Chopper (with Hokey Wolf and Ding-a-Ling taking the vacated slot on HUCKLEBERRY HOUND). All three shows were sponsored by Kellogg's (in the waning days of single sponsoring of TV shows), as shown in each show's credits (the HUCKLEBERRY HOUND Show in particular; the original opening and closing titles feature Huck with the Kellogg's Rooster, Tony the Tiger, Sugar Pops Pete, Snap, Crackle & Pop, and Sugar Smack's Slapsie Smacksie (a seal); ironically, by 1962, H-B characters began to adorn Kellogg's cereal packages -- Huck on Kellogg's All Stars, Yogi on Kellogg's OKs, and Quick Draw on Sugar Smacks, where he was colored yellow, for some reason; later, Snagglepuss appeared on Cocoa Krispies). Each show had an identical format of three six minute cartoons with bridging sequences featuring the host of the show and the star of each cartoon making up the rest of the show; all had the same music (without a library of previously written and scored music like the film studio cartoon makers, H-B's was built up over the years) and the same sound effects. Yet despite reliance on the same two men for all but one of these cartoons, the characterization and stories were quite varied. Just as (or even more) varied as Mel Blanc furnished for Warner Bros.

The 23 major characters from the first four shows H-B did are all definite personalities, with characterization unique to each. What makes this most astounding is that of these, only four were done by others, with Butler voicing Reddy, Huckleberry Hound, Yogi Bear, Dixie, Mr. Jinks, Quick Draw McGraw, Baba Looey, Augie Doggie, Snooper, Blabber, Snagglepuss, Hokey Wolf and Fibber Fox, and Messick doing Ruff, Professor Gizmo, Boo Boo, Ranger Smith, Pixie, Major Minor and a lot of the narration. Doug Young played Doggie Daddy and Ding-a-Ling, duck ventriloquist Jimmy Weldon was Yakky Doodle, and Vance Colvig was Chopper. Butler later added Elroy Jetson, Lippy the Lion, Wally Gator, Peter Potamus, Yahooey, Lambsie and one of the Space Kiddettes to his repertoire, with Messick adding Ricochet Rabbit, So-So, Atom Ant, Precious Pupp, Muttley, Mumbly and Scooby Doo to his. Rarely can you mistake one character for another by their voice despite this, which is all the more amazing. Except for Ruff and Reddy, whose voices are pretty close to Pixie and Huck Hound (and have probably been excluded from subsequent appearances in recent cartoons because of it), distinctive voices based on actors or created for the cartoon ensured the individuality of character which

HOW'S CLYDE COMING ALONG?
LET ME CHECK HIS CHART!
...WELL...?
HMM-M... NOT BAD...
10-16
...HE'S ALMOST KEEPING PACE WITH THE COST OF MEDICAL CARE!
THERE'S NO USE CRYING, PEBBLES!
...THERE'S NOTHING MOMMY CAN DO ABOUT IT.../...
BALONEY
11-9
CALL RALPH NADER!!
WELL, LOOKIE!
HI, SWEETIE!
OKAY, YOU WANT ME TO TELL YOU 'I LOVE YOU', RIGHT?
...NOT NECESSARILY, DEAR...
...JUST TELL ME WHAT 'NO FAULT INSURANCE' IS, AND IF WE HAVE IT!!
11-12
THAT BRONTOSAURUS STEAK WAS GREAT, WILMA!
THANKS, POPS, BUT WHAT'LL WE DO WITH THOSE BONES?
SHUCKS, THAT'S NO PROBLEM!
I'LL JUST THROW 'EM IN THIS TAR PIT WHERE NO ONE'LL EVER FIND 'EM!
11-13

Maltin is loathe to award them.

It began with RUFF AND REDDY. A cat and dog pair (paralleling a DC funny animal dog-cat team called RUFF AND REDDY, though the species were switched) the format was a serial running a few weeks each (like the later ROCKY and BULLWINKLE shows), with Ruff and Reddy usually being sent into danger to aid Professor Gizmo in some quest, battling villains like Captain Greedy & Salt Water Daffy, Killer & Diller and Harry Safari. Reddy is done is Butler's archetypical Southern voice, very much in the manner of his previous work at the other studios. The difference is that Reddy, though lazy, is very excitable, and a lot dumber than most of the previous Butler characters, though the dumbness is tempered with a self-deprecating sense of humor.

REDDY: Hey Ruff, what's a "yufo?"

RUFF: Not "yufo," you goofo, U.F.O. -- Unidentified Flying Object. I thought every dope knew that.

REDDY: Well, here's one dope that didn't.

Or:

RUFF: Reddy, say something stupid so I'll know it's you.

REDDY: Wha' happen? Did ya get his license numbur?

Messick's Ruff is the level-headed, balancing factor, voiced in a high voice characteristic of Messick. His Professor Gizmo is an asthmatic-voiced absent-minded professor with definite echoes of Bill Thompson of FIBBER MAGEE AND MOLLY (and Tex Avery's Droopy). Though more child-oriented than the syndicated stuff, RUFF AND REDDY is still funny. It was never syndicated, so I don't know how well it was animated, but it's probably on the level of the other three shows mentioned.

Huckleberry Hound is H-B's everydog. Each cartoon is set differently, with Huck tackling a new profession with eternal optimism and indomitable spirit hiding under permanently half-closed eyes. Huck is Reddy's first cousin, though he's far less hot-tempered, and isn't dumb. However, this never prevents him from getting clobbered -- though he seems blessed with a self-deprecating sense of humor too:

HUCK: But was I worried? Was I discouraged? Yes I was!

His approach to everything is blase -- and hilarious:

HUCK (answering phone): Giant Killa, Huckleberry Hound.-- giants disposed of at so much a pound. Giant over Shopshire way? Crushed the barn and ran off with the cat'le? Well, I mean, that's the usual pattern. Their M.O. cards all read the same. Wall, see, I'm kindly busy this week: let's see here, Wednesday, I got the two-headed giant, Thursday, the three-headed giant, Friday, the four-headed giant -- how many heads your giant got? One, huh? Heck -- I can take care of your little ol' giant this afternoon!

And:

HUCK (to audience): I calls this giant "Shorty" cuz, ha-ha, that's kind of a gag sayin' we got in the trade.

Yogi Bear (who is undoubtedly H-B's most popular animal character) is, like Daffy Duck, egotistical, greedy, wise-cracking, and rather insensitive to the feelings of others, though Yogi has a friendly easygoing manner that takes the edge off the other characteristics, and lacks the pessimistic and sardonic aspects of Daffy's personality. The cute and sleepy Boo Boo adds to the effect, acting as both foil and conscience as Yogi plots to outfox Ranger Smith to grab "pickinic" baskets from the tourists in Jellystone National Park. The animators evidently saw Yogi as an Ed Norton-type from Butler's voice characterization, as Yogi wears an Ed Norton hat -- but he's fat and dumpy, and his walk is generally accompanied by the sounds of pots and pans banging. Yogi became popular enough after being spun-off to star in H-B's first feature-length movie, HEY THERE,i IT'S YOGI BEAR (1964), mentioned only in footnote by Maltin. Not too different from the shorts, the animation is handsome and well-designed -- and from my point of view, an admirable project. Not even Disney had enough faith in its short cartoon stars to feature them in a movie-length cartoon (the closest he came was MICKEY AND THE BEANSTALK in the FUN AND FANCY FREE compilation). I have more affection for this than for some purchased children's classic like their later CHARLOTTE'S WEB. The appeal of YOGI BEAR is more universal than of any other cartoon I can think of beyond MICKEY MOUSE. If Yogi doesn't appeal to some people, they're captured by the childlike cute voice and dialogue of Boo Boo:

HUCK: Now -- be quiet...

EVERYONE: Shhhh...

(footsteps)

EVERYONE: Shhhh...

BOO BOO: How many days till --

EVERYONE: Shhhh!

BOO BOO: (sotto voce) -- Christmas, Yogi?

I like PIXIE AND DIXIE cartoons not because of the Messick-Butler mouse pals, reminiscent of H-B's own Jerry and Tuffy in appearance and sounding like higher-register Ruff & Reddys -- but because of Butler's Mr. Jinks. H-B claimed Jinks was supposed to be a feline Marlon Brando, but to me he sounds nothing so much as Butler immitating his old radio and record boss Stan Freberg doing a beatnik:

JINKS: Like, where's that dime? Ah, here it is! I had it glued to my fur because, like... I don't have any pockets!

He (like the contemporary Maynard G. Krebs of DOBIE GILLIS) says "like" a lot, and calls the mice "meeces" to rhyme with pieces ("I hate meeces to pieces!"). He has almost no redeeming characteristics: he's lazy, mean and wants to eat poor little Pixie and Dixie:

PIXIE AND DIXIE (singing, believing that Jinks is lost forever):
Oh Jinksie, poor Jinksie
No wonder we're sad
Remembering the good times
With Jinksie we've had
We realize now
What our friendship meant
(He wasn't all bad)
Only 90 per cent

Like Sylvester and Tom before him, he will never catch and eat his prey -- but unlike either, his dialogue is always hilarious, filled with malapropism, puns and sarcasm.

My all-time favorite H-B cat, though, is Super Snooper. He and his assistant Blab, are detectives, satirizing the form better than most other detective cartoons. Snoop has the largest vocabulary of any cartoon character I can think of, and it is used (unlike the scholarly Mr. Peabody at Jay Ward) to overstate the case. As he solves a case, he's likely to say, "I'm commencin' to observe the light!" Snoop believes himself to be the world's greatest private eye chiefly because Blab tells him is. Blab however, is a bit thick:

SNOOPER: Say hello, Blab.

BLABBER: Hello Blab.

SNOOPER: Just say hello, you silly guy.

BLABBER: Hello you silly guy.

And Blab is usually the one to figure out the clues, which typically gets turned around by Snoop so that he's the one who gets the credit.

The QUICK DRAW McGRAW cartoons are nearly all written by Maltese, and naturally poke fun at the entire western genre. Quick Draw is the ultimate in stupid heroes, yet he's not annoying. He's terminally silly, but he has no awareness of how much; he dons his Zorro-like costume of mask, hat, cape and guitar to fight crime, but when he's saved the life of a senorita and unmasks for her she runs screaming into the night. (Perhaps a measure of how ugly his horseface is can be learned from a Snooper line about him: "If you was any better lookin', you'd be grotesque.") He's put in his place either by the villains (who're nearly all smarter than he is)

SUPER STRANGERS - There were a lot of Hanna-Barbera action heroes, and none ever met another: Starting at top, from left to right: Shazzan!, Meteor Man, Zandor, Young Samson, Birdman, Jonny Quest, Blue Falcon, Vapor Man, The Mighty Mightor, Space Ghost, Gravity Girl.

or the ubiquitous Baba Looey, a burro half Quick Draw's size, but with twice his brain capacity. Though Quick Draw is continually insisting that "I'll do the thin'nin' around here, and don't you fergit it!" it is evident that Baba's the one with the smarts:

QUICK DRAW: Right about here, I come swingin' in on a rope --

BABA: Like a big dumb dope!

VILLAIN: It's El Kabong!

QUICK DRAW: You were expecting maybe Huckleberry Hound?

Although, at times, neither seems to be too intent on showing intelligence:

QUICK DRAW: He was so mean and he was so cruel, That he threatened the beautiful Senorita O'Toole.

BABA: Senorita O'Toole? Was that her name?

QUICK DRAW: Search me. It rhymes with cruel, that's all I know. Liss-ten to the story.

As with the SNOOPER AND BLABBER cartoons, Butler does the voices of both main characters, showing his ability to talk to himself and convince you that there are in fact two people talking. There were a lot of characters in these, and the other voices were handled by Messick, Young, and the longtime H-B female voice, Jean Vander Pyl. I still find them hilarious, and the sense of humor is best summed up in one of Quick Draw's favorite western laments:

Oh, I have not slept for twenty days
I should look an awful sight
But it doesn't bother me at all
Cuz I always sleep at night!

Basing a character's voice on a famous real actor or celebrity is a time-honored device in cartoons, used by every company, and Hanna-Barbera certainly managed a bunch of them, mostly done by Butler. But the Doggie Daddy character on the AUGIE DOGGIE cartoons was done by Doug Young, and this sequence should make clear who was being parodied:

AUGIE: Goodnight, dear old Dad.

DADDY: Augie, my son, where are you?

AUGIE: I'm under the blankets.

DADDY: Are you here? Or here? Or here? Oh well -- goodnight, Augie -- wherever you are.

Coupled with the Jimmy Durante Daddy is another version of Butler's patented little boy voice. Augie is (as always in father-son cartoons such as Warner's Sylvester & Sylvester Jr., M-G-M's Spike and Tyke, and Lantz's Andy Panda and father) the wittier and more logical one, by Daddy still manages to instill some parental wisdom from time to time, and these cartoons manage to avoid the cloying cuteness of many live action father-son relationships.

Another voice-activated character was Butler's imitation of Phil Silvers-as-Sgt. Bilko, Hokey Wolf, with the wheeler-dealer/con-man angle played to the hilt. He and Ding-a-Ling Wolf spent most of their time in greedy pursuits of either food or means to get food, with knowledge of Bilko's modus operandi helpful in appreciating the humor.

And the most obvious (and successful) was Butler doing Snagglepuss the lion in the manner of Bert Lahr-as-The Cowardly Lion. While I was in grade school, one of the favorite catch phrases was "Exit -- Stage Right!" which -- as an ostensible Shakespearian actor -- Snagglepuss was wont to say. Most of his time in the cartoon series was spent fleeing from a lion-hunting, Messick-voiced Major Minor, mirroring somewhat the Bugs/Fuddsy relationship.

The direct ancestor of Yakky Doodle originated in a series of Hanna-Barbera-directed TOM AND JERRY cartoons from the fifties, the first of which was LITTLE QUACKER (1950). (This is most apparent in the comic book version, in which the duck's dubbed Little Quack; except for coloring, the pair are twins). They also had the same voice (I believe), Jimmy Weldon, who was a ventriloquist whose dummy was (what else?) a duck. The more immediate antecedent was Iddy Biddy Buddy, who appeared a couple of times in other cartoons in the H-B stable before landing the spot on YOGI BEAR (just as Snagglepuss had originated on QUICK DRAW McGRAW). The series wasn't too original, duplicating the Tweety/Sylvester/dog relationships, with Yakky rivaling Tweety for sickening sweetness. Yakky was looked at hungrily by a Sylvester type (Fibber Fox) and protected by a burly bulldog (Chopper, done by Vance Colvig). My least favorite of these four series.

In 1960, H-B sold their first prime-time series to ABC: THE FLINTSTONES. Based unabashedly on THE HONEYMOONERS with Fred Flintstone (Alan Reed) as Ralph Kramden, Barney Rubble (Mel Blanc) as Ed Norton, Wilma Flintstone (Jean Vander Pyl) as Alice Kramden, and Betty Rubble (Bea Benadaret) as Trixie Norton, the show succeeded beyond anyone's wildest hopes. This is mainly because it only uses its roots as its jumping-off point, rather than its entire raison d'etre (as with Robert McKimson's HONEY-MOUSERS series for

Warner Bros.). Beyond the stone-age anachronisms and gimmicks (household devices powered by various prehistoric animals), the stories, mostly by Warren Foster, stand up as good, entertaining situation comedy on a par with anything of the period. THE FLINTSTONES is certainly H-B's most successful creation, lasting from 1960-66 in prime-time, nine more years in the Saturday morning versions, back to prime-time this season (the first regular prime-time series since H-B's WHERE'S HUDDLES? in 1970), licensed frequently (FLINTSTONES Vitamins and the Post FRUITY and COCOA PEBBLES cereals), star of a feature-length cartoon (1965's THE MAN CALLED FLINTSTONE) and planned to star in a new feature-length move next year. The show has survived various tragedies (Alan Reed's death -- he was replaced by Henry Corden; having the children, Pebbles and Bamm-Bamm grow into teen-age -- the latest shows, which appear to have been animated in Madrid, have them back in their baby versions) with seemingly no decline in following.

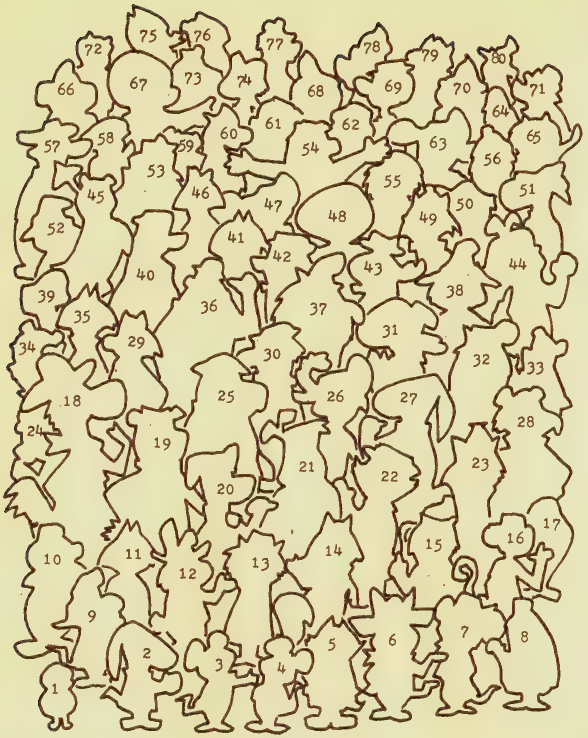
Hoping to strike gold again, they tried again on ABC, who as perennial third place ratings finishers, had nothing to lose (and this was the period when EVERYONE was doing prime-time cartoons: BUGS BUNNY, BULLWINKLE, BEANY AND CECIL, CALVIN AND THE COLONEL, ALVIN). 1961 saw TOP CAT, another show based on SGT. BILKO, this time with a company of five cats in the manner of Bilko's company. T.C. was done by Arnold Stang (who was even closer to Silvers than Butler's Hokey Wolf), Allan Jenkins did Officer Dibble (the Col. Hall equivalent), with other voices done by Leo de Lyon (Spook and Brain), Marvin Kaplan (Choo Choo) and John Stephenson (Fancy Fancy). Plus, the Doberman equivalent was done BY Doberman -- Maurice Gosfield. Despite the novelty, TOP CAT lasted only one season.

So did H-B's attempt to duplicate the FLINTSTONES success with a space-age equivalent, THE JETSONS. The inspiration for this seems to be the BLONDIE movie series, with Penny Singleton doing Jane Jetson, George O'Hanlon doing George Jetson (Dagwood), Janet Waldo doing daughter Judy (Cookie), and Daws Butler doing son Elroy (Alexander). There's even a Daisy/Elmer equivalent in Astro. Despite the fact that THE JETSONS was even better designed and written than THE FLINTSTONES, it too lasted only one year, although its 26 episodes have appeared on network Saturday mornings off and on for the past seventeen years.

By this time, H-B's optimum output seemed to be five series at once, with older shows being rested as new ones were tried out. Around 190 episodes of each of the three syndicated shows were made before being retired! So, in 1962, H-B experimented with a show which was either three separate cartoons or one fifteen minute show, and it was the last series to rely so heavily on Butler as the main voice. The show was called TOUCHE TURTLE in Milwaukee; I've no doubt other cities called it something else (either using the cartoons as filler after movies or as the fare in the hosted-shows which used to be done for kids in late afternoons). Touche Turtle and Dum-Dum were crusaders for justice (rarely accomplished) and were done by Bill Thompson (the voice of Droopy in the Tex Avery M-G-M cartoons) and Alan Reed. WALLY GATOR was set in a zoo, with Butler doing him as Ed Wynn, always at contretempts with the zookeeper, Mr. Tweedle. The third cartoon was LIPPY THE LION AND HARDY HAR HAR, with Butler as Lippy and Mel Blanc as Hardy (a hyena who never laughed because he was so depressed). These cartoons are only around five minutes each, and aren't as funny as the earlier stuff for some reason, although the H-B animation was improving in both design and execution. Apparently, the equivalent of two seasons was done in a year's time.

H-B sold no new programs to ABC in '63, nor did they offer any new syndicated shows, but '64 saw a flurry of activity with two syndicated series (sponsored by Ideal Toys) and a new network show. By this time, H-B's art was at its height, having recently done a good job on HEY THERE IT'S YOGI BEAR, and the MAGILLA GORILLA and PETER POTAMUS shows are handsome and a definite improvement over the relative crudity of the late '50s stuff. Yet, the scripting and the voice acting was in decline. Magilla Gorilla lives in a pet store, whose owner wants desperately to sell him because he eats so much; a cute, Pebbles-like little girl named Ogee loves him, but her parents don't want a gorilla in the house. Somehow, the combination of things doesn't jell. It's partly because the voices don't appeal to me: Allan Melvin -- who might have gotten his job because he was a co-star in the oft-parodied BILKO show -- plays Magilla, with actor-director Howard Morris playing Mr. Peebles, the petshop owner (Jean Vander Pyl, the voice of Pebbles, did Ogee too). Consequently, the MUSHMOUSE AND PUNKIN PUSS series isn't much for me either as Morris and Melvin played them too. The third cartoon, though, was RICOCHET RABBIT with Droop-a-Long Coyote, and the voices are by Messick and Blanc. The QUICK DRAW McGRAW plots were resuscitated with the roles reversed, the Chester Good parody (Droop) being the dope. Then on the later PETER POTAMUS, Butler and Messick were teamed up for the last time as Peter Potamus and So-So, a hippo and monkey who ride a ship which is suspended by a balloon in the air and is

THE MESSICK MUTTS - Don Messick was called on to voice a lot of similar sounding dogs. Clockwise, from top: Muttley, Mumbly, Fumbles, Mugger, Precious Pupp; center, Scooby Doo.



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Unavailable for reunion picture: Flora Rugg [Atom Ant], Snuffles [Quick Draw McGraw], Bigelow Mouse [Yogi Bear], Snaggletooth [Quick Draw McGraw], Goldie [Top Cat], Chessie [Catanooga Cats], Blubber Bear [Wacky Races], and from C.B. BEARS, The King, Clyde, Yukey Uke, Skids, Blast-Off Buzzard, Crazy Legs and the Sheriff and deputies from "Posse Impossible." Any others?

also a time machine. As with the other cartoons of the period, the stories don't measure up to the art or acting, unfortunately. Howard Morris was back to star as Breezly Bruin, sort of a cross between Yogi Bear and Hokey Wolf, as he attempts to acquire food and shelter from the Arctic-set army base run by the Colonel (John Stephenson), with his ever-sneezing pal Sneezly Seal in tow. The third segment, THE GOOFY GUARDS, starred three dog-mutts-keteers, Yippee (Morris), Yappee (Hal Smith) and Yahooey (Butler doing Jerry Lewis) in service to a king (Smith). Melvin, Morris, Stephenson and Smith are okay, but they're a bit more shrill than Butler and Messick ever were.

The 1964 ABC prime-time show was JONNY QUEST, and it differed substantially from all previous H-B shows in that it wasn't comedy at all, but melodrama/adventure. Designed by Doug Wildey, it was clearly the work of another type of animators, and it shows in the relative crudity of the animation compared to contemporary H-B product. Staff composer Hoyt Curtin had to do a whole new set of themes and new sound effects had to be found -- though none of that went to waste, as soon, H-B had a whole slew of similarly designed shows to use them on (and they're still being used in stuff like GODZILLA). Child star Tim Mattheison (who later shortened that to Matheson and starred in a live-action series called QUEST -- no relation -- and ANIMAL HOUSE) played Jonny, with Mike Road as Race Bannon and Don Messick (and later, John Stephenson) as Dr. Benton Quest, and the shows were on a par with adventure shows of the time. But the ratings were disappointing, and it was the last H-B prime-time show to be bought.

So, in 1965 H-B's only outlet was Saturday morning, and they sold their first two programs to NBC since '57's RUFF AND REDDY. SECRET SQUIRREL and ATOM ANT resemble in format the earlier syndicated stuff, but the stories and slant weren't anywhere near as funny. Secret Squirrel (Blanc) and Morocco Mole (Jay Ward-perennial Paul Frees doing Peter Lorre) were secret agents; Squiddly Diddly was much in the style of Breezly Bruin, with Frees again as the squid, and John Stephenson as Chief Winchly. The show's third segment is the clincher, though: Winnie Witch isn't an animal, and it owes more to Harvey's Wendy and Archie's later Sabrina show than to any previous H-B product. And Atom Ant was H-B's first super-hero (if you don't count El Kabong), voiced by both Messick and Morris during its run of Mighty Mouse-like shows. THE HILLBILLY BEARS, based on the earliest segments of THE BEVERLY HILLBILLIES, was the prototype for the soon-to-appear gangs of similar animals, with Henry Corden (later to replace Alan Reed as Fred Flintstone) as Paw Rugg, Jean Vander Pyl as Maw and Flora Rugg, and Don Messick as Shagg Rugg. And ATOM ANT's third segment featured Precious Pupp, the first H-B star who was a non-talking pet. Messick did his voice, and it was far more popular than the character.

Messick first did the laughing-under-his-breath dog character on QUICK DRAW McGRAW as Snuffles. A refined form of the voice appears in HEY THERE, IT'S YOGI BEAR as Mugger; the voice was used again in WACKY RACES and DASTARDLY AND MUTTLEY as Muttley; and again as MUMBLY on the TOM AND JERRY/MUMBLY SHOW and LAFF-A-LYMPICS. A variation on

the voice became Scooby Doo, who went on to become H-B's most popular and longest-running Saturday morning character. (Another version of the character was Fumbles on WHERE'S HUDDLES?, though I'm not positive Messick did that too.) The fact that H-B is willing to allow Messick to continue to recycle the same voice over and over again (as well as using the same basic character design) should tell you something about the respect for voices they have these days.

The writing on the Saturday morning stuff -- with Maltese and Foster gone by then -- lacked the special spark it had, though the art was at its peak in the late '60s. Gone was the limited physical action of the characters, the violence that made the cartoons so funny in the first place. Now certain of their audience, the puns and references to things adult were left out. And more and more H-B product began to appear.

Limited expectations began to produce product which met it, and soon the art began its decline. Compare SPACE KIDDETTES with QUICK DRAW McGRAW and you'll see advancement; compare THE JETSONS with LAFF-A-LYMPICS and you'll see deterioration. The new FLINTSTONES show is some encouragement; the backgrounds and production level is excellent (and Spanish), though the recording of the voices seems to be done in someone's bathroom these days. I'm also encouraged by the movement toward short cartoons of six-seven minutes, which enables far more leeway and prospective entertainment than a half-hour show can. The shortcuts on the part of the animators don't have to look as sloppy as they often do, however (the Xerox machine has precluded the necessity for inking, so it's all in pencil). And the sound of H-B cartoons is the worst, with awful, terrible music which never stops during a show, and some of the most offensive laugh-track sounds I've ever heard. Combined with the generally amateur level of voice acting (but still a cut above Ruby Spears'; try LISTENING to the PLASTIC MAN show for example), my hope for some relief is tempered. It's too bad the syndication market dried up; its demise and intelligence in cartoons seem to be linked.

Taking all of this into account, the Hanna-Barbera shows and characters have one advantage none of the major theatrical cartoon studios had: General susceptibility of their cartoons to be faithfully adapted as comic books.

Consider the vast difference in the Mickey Mouse or Bugs Bunny or Woody Woodpecker or Road Runner of the cartoons and the comic books. In the theatricals, these characters move in 360°, spend much of the time moving in a humorous manner in some type of physical comedy, and generally appear in a limited format. For comics the physical stuff doesn't translate, and the limited format becomes unusable. So we have Carl Barks doing a Donald Duck unrelated to the cartoon character in anything but appearance; we have a Bugs Bunny with a personality indistinguishable from other comic characters; we get a Road Runner who not only talks, but speaks in rhyme and has three offspring! Any success in these comics is independent of their faithfulness to their source. (Perhaps the most disparate case is the comic book version of Tex Avery's SCREWY SQUIRREL; in the comic he is as cute as the cuddly Sammy Squirrel he beats to a pulp in SCREWBALL SQUIRREL.)

On the other hand, the H-B stuff is ideal for comic books since its design is basically two-dimensional already. In fact, the times the comic books look least like the H-B characters is when they're drawn in extreme poses. And, since most of the early stuff is possessed of extremely strong characteristic speech patterns, the good scripter can render a comic book story which reproduces the feel of the cartoon simply by duplicating the proper speech patterns.

The earliest Dell comics adaptations had the most success in this because many of the artists were also employed in the making of those very cartoons -- and I have a sneaking suspicion that Michael Maltese had something to do with the first couple of HUCKLEBERRY HOUND comics. (His entry in Jerry Bails' WHO'S WHO IN AMERICAN COMIC BOOKS lists him through '57 -- which is coincident with his full-time position at H-B -- and from '70 on at Western, but those HUCKs seem exactly in the style of the cartoons.) Other writers of the period who are known to have written for Dell and Gold Key include Don Christensen, Carl Fallberg, Fred Treadgold, and two men who are now TV producers: Jerry Belson (ODD COUPLE) and Dale McRaven (MORK AND MINDY). Of the early Dell Hanna-Barbera books, only RUFF AND REDDY fails to be consistently humorous (possibly because the format wasn't as well defined as out-and-out comedy), though none are of consistent quality.

My favorite artist of the early period is Harvey Eisenberg, who did various issues of nearly all the titles, but was mostly used on HUCKLEBERRY HOUND, CAVE KIDS and THE FLINTSTONES, though he did several issues of RUFF AND REDDY and YOGI BEAR. He ended up doing the YOGI BEAR syndicated Sunday page for the McNaught Syndicate, as well as doing the first few FLINTSTONES daily and Sunday syndicated strips. He had spent a long time at M-G-M under Hanna and Barbera as an animator and had done nearly every cartoon character Dell published (including the adaptation of MICKEY AND THE BEANSTALK), and consequently was expert at distilling the studio style for his adaptation. More than anything else, it was his work that established my appreciation for H-B's design quality, and to this day, if the characters don't look like he drew them, they don't look right. Eisenberg died in 1965, but not before he did the adaptation of HEY THERE, IT'S YOGI BEAR, an excellent record of the film. Another favorite (I believe this is the correct name) is John Ligerra, who did a lot of the Warner Bros. comics like DAFFY DUCK, and a lot of inking as well as pencilling on nearly all the H-B books. Other pencillers include Pete Alvarado, Jack Bradbury, John Carey, Jim Fletcher, Robert Gregory, Ralph Heimdahl, Norm McGary, Joe Messereli, Veve Risto and Don Sheppard, none of whom can I identify on sight. Even longtime MICKEY MOUSE artist Paul Murry did an H-B story: the HILLBILLY BEARS story in ATOM ANT #1. The later super-hero and teen-age character books were done by such people as Alex Toth, Warren Tufts, Mike Royer, Mike Arens, Hi Mankin and Dan Spiegle. (In fact, the Tufts and Spiegle artwork on such titles as FUNKY PHANTOM, SCOOBY DOO, AMAZING CHAN AND THE CHAN CLAN, HAIR BEAR BUNCH and THE HARLEM GLOBETROTTERS make up for the lack of appeal of the characters.) Sometime in the early '70s, Mark Evanier joined Gold Key and wrote many of the H-B adaptations, including SCOOBY DOO and AMAZING CHAN, resulting in comics far better than the shows they were based on.

In 1967, Charlton picked up the option on a book which Gold Key passed on: ABBOTT AND COSTELLO. Consequently, when H-B wanted to make better use of the Screen Gems-distributed characters of the late '50s-early '60s, they pulled FLINTSTONES, YOGI BEAR, JETSONS, TOP CAT, and HUCKLEBERRY HOUND from Gold Key and signed with Charlton, with Gold Key retaining rights to the later shows. While Charlton did indeed promote more books with the early characters (reviving QUICK DRAW McGRAW and MAGILLA GORILLA, among others), the whole thing was unfortunate. While Gold Key had relied on a lot of reprints for their last

...AND, FARMER BROWN SAID: 'NAUGHTY BUNNY, YOU SHOULDN'T EAT ANY MORE OF MY CARROTS!'
WOW!
10-11
OKAY, SWEETIE- TIME FOR NIGHTY-NIGHT!
...BOY-THAT STORY HAS ME SO KEYED-UP I CAN'T GET TO SLEEP!
SENATOR, WHAT'S GOING TO BE DONE WITH ALL THIS TRASH?
RELAX, FRED!
CITY SANITATION DEPT
WE'RE HAVING A MEETING WITH THE DEPARTMENT OF SANITATION THIS AFTERNOON!
10-12
WE'RE ASKING THE MEN TO START TAKING SOME OF THEIR WORK HOME WITH THEM!
ROCK AVE
YOU GOTTA SMILE EVEN WHEN NO ONE IS AROUND!
DINO'S SMILE STATION
FORE!
10-13
CRASH!
...HOWEVER- WHEN A GOLFER YELLS 'FORE', QUIT SMILING!
10-14
I HAD NO IDEA CHICKENS COULD SMILE....

HANNA-BARBERA COMIC BOOKS

[Following is a listing of all comic books adapted from Hanna-Barbera television shows, excluding the Hanna-Barbera-directed M-G-M cartoons TOM AND JERRY, SPIKE AND TYKE, etc. The only question mark on my part is CAVE KIDS, which seems to be wholly original to comic books. Has anyone ever seen them in a cartoon?]

ABBOTT AND COSTELLO #1 [2/68] - #22 [8/71] Charlton
THE ADDAMS FAMILY #1 [10/74] - #3 [4/75] Gold Key
THE AMAZING CHAN AND THE CHAN CLAN #1 [5/73] - #4 [2/74] Gold Key
ATOM ANT #1 [1/66] Gold Key
AUGIE DOGGIE #1 [10/63] Gold Key
BAMM-BAMM AND PEBBLES FLINTSTONE #1 [10/64] Gold Key
THE BANANA SPLITS #1 [2/69] - #8 [10/71] Gold Key
BARNEY AND BETTY RUBBLE #1 [1/73] - #22 [12/76] Charlton
CAVE KIDS #1 [2/63] - #16 [3/67] Gold Key
COMIC ALBUM #16 [12/61-2/62] Dell
DELL GIANT COMICS #31 [7-9/60; Huckleberry Hound Summer Fun]; #41 [12/60-2/61; Yogi Bear Winter Sports]; #44 [7-9/61; Around The World With Huckleberry and His Friends]; #48 [7-9/61; The Flintstones Bedrock Bedlam] Dell
DINO #1 [8/73] - #20 [1/77] Charlton
DYNOMUTT #1 [11/77] - #6 [9/78] Marvel
THE FLINTSTONES #2 [11-12/61] - #6 [7-8/61] Dell; #7 [10/62] - #60 [10/70] Gold Key; #1 [11/70] - #50 [2/77] Charlton; #1 [10/77] - #9 [2/79] Marvel
THE FLINTSTONES AT THE NEW YORK WORLD'S FAIR 1964 edition, 1965 reprint [designed by Western Publishing] Warren
THE FLINTSTONES BIGGER AND BOULDER #1 [11/62] - #2 [8/66] Gold Key
THE FLINTSTONES WITH PEBBLES AND BAMM-BAMM #1 [11/65] Gold Key
FRANKENSTEIN, JR. #1 [1/67] Gold Key
FUN-IN #1 [2/70] - #10 [1/72], #11 [4/74] - #15 [12/74] Gold Key
THE FUNKY PHANTOM #1 [3/72] - #13 [3/75] Gold Key
THE FUNTASTIC WORLD OF HANNA-BARBERA #1 [12/77] - #3 [9/78] Marvel
GOLDEN COMICS DIGEST #2 [7/69], #7 [5/70], #11 [1/71] Hanna-Barbera TV Fun Favorites; Gold Key
GOLDEN STORY PICTURE BOOK #1 [12/61; Huckleberry Hound]; #2 [12/61; Yogi Bear] Whitman
THE GREAT GAZOO #1 [8/73] - #20 [1/77] Charlton
THE GREAT GRAPE APE #1 [9/76] - #2 [11/76] Charlton
THE HAIR BEAR BUNCH #1 [2/72] - #9 [2/74] Gold Key
HANNA-BARBERA BAND WAGON #1 [10/62] - #3 [4/63]
HANNA-BARBERA PARADE #1 [9/71] - #4 [6/72] Charlton
HANNA-BARBERA SUPER TV HEROES #1 [4/68] - #9 [10/69] Gold Key
THE HARLEM GLOBETROTTERS #1 [4/72] - #12 [1/75] Gold Key
HEY THERE, IT'S YOGI BEAR [9/64] Gold Key
HI-ADVENTURE HEROES #1 [5/69] - #2 [8/69] Gold Key
HONG KONG PHOOEY #1 [6/75] - #9 [1/76] Charlton
HUCK AND YOGI WINTER SPORTS #1310 [3-5/62] Dell
HUCKLEBERRY HOUND #990 [5-7/59], #1050 [10-12/59], #3 [1-2/60] - #17 [5-7/62] Dell; #18 [10/62] - #43 [10/70] Gold Key; #1 [11/70] - #8 [1/72] Charlton
HUCKLEBERRY HOUND #1054 [12/59 - 2/60] Dell
HUCKLEBERRY HOUND FOR PRESIDENT #1141 [10-12/60] Dell
THE JETSONS #1 [1/63] - #36 [10/70] Gold Key; #1 [11/70] - #20 [12/73] Charlton
JONNY QUEST #1 [12/64] Gold Key
KORG: 70,000 B.C. #1 [5/75] - #9 [11/76] Charlton
LAFF-A-LYMPICS #1 [3/78] - #13 [3/79] Marvel
LIPPY THE LION AND HARDY HAR HAR #1 [3/63] Gold Key
MAGILLA GORILLA #1 [5/64] - #9 [10/66]; #10 [12/68] Gold Key; #1 [11/70] - #5 [7/71] Charlton
MARCH OF COMICS:
THE BANANA SPLITS #364 [71]
THE FLINTSTONES #229 [62], 243 [63], 271 [65], 280 [65], 289 [66], 299 [67], 317 [68], 327 [69], 341 [70]
HUCKLEBERRY HOUND #199 [60], 214 [61], 235 [62]
THE JETSONS #276 [65], 330 [69], 348 [70]
SCOOBY DOO #356 [71], 368 [72], 382 [73], 391 [74]
YOGI BEAR #253 [63], 265 [64], 279 [65], 291 [66], 309 [67], 319 [68], 337 [69], 344 [70] Whitman
MR. AND MRS. J. EVIL SCIENTIST #1 [11/63] - #6 [10/66] Gold Key
MUSHMOUSE AND PUNKIN PUSS #1 [9/65] Gold Key
THE NEW ADVENTURES OF HUCK FINN #1 [9/68] Gold Key
PEBBLES AND BAMM-BAMM #1 [1/72] - #36 [12/76] Charlton
PEBBLES FLINTSTONE #1 [9/63] Gold Key
PETER POTAMUS #1 [1/65] Gold Key
PIXIE AND DIXIE AND MR. JINKS #1112 [7-9/60], 1196 [7-9/61], 1264 [12/61-2/62], 01-631-207 [5-7/62] Dell; #1 [2/63] Gold Key
QUICK DRAW McGRAW #1040 [12/59-2/60], #2 [4-6/60] - #11 [7-9/62] Dell; #12 [11/62] - #13 [2/63], #14 [7/64], #15 [6/69] Gold Key; #1 [11/70] - #8 [1/72] Charlton
THE ROMAN HOLIDAYS #1 [2/73] - #4 [11/73] Gold Key
RUFF AND REDDY #937 [9-11/58], #981 [4-6/59], #1038 [10-12/59], #4 [1-3/60] - #12 [1-3/62] Dell
SCOOBY DOO... MYSTERY COMICS #17 [4/73] - #30 [2/75] Gold Key
SCOOBY DOO... WHERE ARE YOU? #1 [3/70] - #16 [2/73] Gold Key
#1 [4/75] - #11 [12/76] Charlton
SCOOBY DOO #1 [10/77] - #9 [2/79] Marvel
SECRET SQUIRREL #1 [10/66] Gold Key
SNAGGLEPUSS #1 [10/62] - #4 [9/63] Gold Key
SNOOPER AND BLABBER, DETECTIVES #1 [11/62] - #3 [5/63] Gold Key
SPACE GHOST #1 [3/67] Gold Key
SPEED BUGGY #1 [7/75] - #9 [11/76] Charlton
SPOTLIGHT #1 [9/78] - #4 [5/79] Marvel
TOP CAT #1 [12/61-2/62] - #3 [6-8/62] Dell; #4 [10/62] - #31 [9/70] Gold Key; #1 [11/70] - #20 [11/73] Charlton
TOP COMICS THE FLINTSTONES #1 [?/67] - #4 [?/68] Whitman
TOP COMICS HUCKLEBERRY HOUND #1 [?/67] Whitman
TOP COMICS THE JETSONS #1 [?/67]
TOP COMICS TOP CAT #1 [?/67]
TOP COMICS YOGI BEAR #1 [?/67] Whitman
TV STARS #1 [8/78] - #4 [2/79] Marvel
VALLEY OF THE DINOSAURS #1 [4/75] - #11 [12/76] Charlton
WACKY RACES #1 [2/69] - #7 [4/72] Gold Key
WHEELIE AND THE CHOPPER BUNCH #1 [7/75] - #7 [7/76] Charlton
WHERE'S HUDDLES? #1 [1/71] - #3 [12/71] Gold Key
WHITMAN COMIC BOOK #1 [62; Yogi Bear], #2 [62; Huckleberry Hound], #3 [Mr. Jinks and Pixie and Dixie; 62], #4 [62; The Flintstones]; #5 [62; Augie Doggie and Loopy de Loop]; #6 [62, Quick Draw McGraw and Snooper and Blabber] Whitman
YAKKY DOODLE #1 [12/62] Gold Key
YOGI BEAR #1067 [12/59-2/60], 1104 [6-8/60], 1162 [5-7/61], #4 [8-9/61] - #9 [7-9/62] Dell; #10 [10/62] - #42 [10/70] Gold Key; #1 [11/70] - #35 [1/76] Charlton; #1 [11/77] - #9 [3/79] Marvel
YOGI BEAR BIRTHDAY PARTY #1271 [11/61-2/62] Dell
YOGI BEAR VISITS THE U.N. #1349 [1-3/62]

[The McNaught Syndicate has syndicated two Hanna-Barbera comic strips since the early '60s: The YOGI BEAR Sunday page, which began in 1961 or so, and THE FLINTSTONES daily and Sunday, which started in 1962.]

few issues, at least they were reprints of good material. Charlton's H-B books have barely passable artwork and non-existant stories. Ray Dirgo and Frank Roberge handled most of the art, and didn't really do a bad job, considering the low rates they must have gotten. But the Gold Keys produced at the time, even with poorer characters, are still better reading. H-B pulled all their books from Gold Key and gave them to Charlton (possibly because Gold Key didn't want to publish them any longer), and some of the '75-'77 Charltons are of interest. John Byrne and Joe Staton contributed work to WHEELIE AND THE CHOPPER BUNCH and SPEED BUGGY; HONG KONG PHOOEY has interesting art. But it remained for H-B itself, working with former Gold Key staff and H-B animators, to restore any quality to the reunited H-B line. This is mostly due to the writing of Mark Evanier, whose affection for the characters clearly shows in his willingness to duplicate the styles of each cartoon in the adaptation. The art on SCOOBY DOO and DYNOMUTT, by Spiegle and Paul Norris, respectively, was very nice, with the other books wavering depending on the inkers. Unlike the Charltons and some Gold Keys, you knew that the creators had actually seen the show they were adapting.

However, for some reason the syndication of the Screen Gems characters is limited, and so the sales on comic books based on YOGI BEAR or HUCKLEBERRY HOUND aren't enough to make them viable any longer it appears. Marvel's distribution of the H-B books lasted about eighteen months, and no Hanna-Barbera books have appeared since May of 1979. Considering the number of titles they've spawned over the years (and the level of sales during the sixties), plus the fact that they continue to dominate Saturday morning programming, it seems logical that eventually someone will bring some of their characters back. Over the years, a lot of material has been produced by H-B for overseas markets, and there seems to me no reason why someone couldn't use the H-B line as the basis for an entire, wholly independent comics group, as long as someone as dedicated to the task as Evanier could be found to write them.

This article was researched mainly by memory, a check of the various TV encyclopediae, reading all the comics based on the shows I own, and a too-short video-tape of some of the early stuff made for me by Chuck Fiala (can anyone get me more?) -- plus an excellent series of soundtrack records issued by Colpix from '59 to '62. These include RUFF AND REDDY (CP-201), HUCKLEBERRY HOUND (CP-202), QUICK DRAW McGRAW (CP-203), YOGI BEAR (CP-205), HERE COMES HUCKLEBERRY HOUND (CP-207), MR. JINKS, PIXIE AND DIXIE (CP-208), TOP CAT (CP-212), THE JETSONS (CP-213), and THE FLINTSTONES (CP-302), and they're all composed of soundtracks to cartoons, most including bridging material done by Daws Butler and Don Messick (describing visual stuff, etc.). Two more, HUCKLEBERRY HOUND AND THE GHOST SHIP (CP-210) and QUICK DRAW McGRAW: THE TREASURE OF SARAH'S MATTRESS (CP-211) are all-new, written and performed by Butler and Messick with Doug Young, and show clearly that these men knew the humor and characters of the early characters, as they team up the characters from the three syndicated shows. Most of the quotes used herein were from these records. Better ignored are the earlier series on Golden Records (GLP 51 and GLP 55) which are sing-along type records something on the order of the Disney records, but with all voices by Sascha Burland instead of Butler. The Little Golden Records are mainly theme songs with horrible voices. Strangely, when H-B formed HBR Records in 1964, they had the

perfect opportunity to do the perfect job -- and they botched it. Some of the worst songs ever heard (performed by one of HBR's surf-rock groups, no doubt) frame retellings of fairy tales by the H-B characters -- but, astonishingly, only a few have the original voices! Although Butler does Snagglepuss retelling The Wizard of Oz, the Huckleberry Hound telling Uncle Remus is by Paul Frees -- and Yogi Bear and Boo's record is done by Allan Melvin and June Foray! Instead of Stang, Butler plays Top Cat (sounding exactly like Hokey Wolf, natch) with only Leo de Lyon and Allen Jenkins joining him; Don Messick plays George Jetson on the Jetsons records; and Butler does both Augie Doggie AND Doggie Daddy on their retelling of PINOCCHIO. The MAGILLA GORILLA, FLINTSTONES and JONNY QUEST records have the original voices, but I don't know who did the Snooper & Blabber, Pixie & Dixie or Touche Turtle records, which I don't have. (These were reissued in '77 with new, non-painted covers which are abominably drawn, on Columbia Special Products. Should you be tempted, know that they're available from Publishers Central Bureau for $1.00 each.) Anyone know of any others? I'd be interesting in acquiring some new copies of the Colpix records (my JETSONS is cracked).

- Mike Tiefenbacher

JOHN STANLEY: AN OVERVIEW
By Lesleigh Luttrell

People who enjoy comedy in their comic books should not miss the work of John Stanley, especially in what I think is one of the best and funniest comic books of all time, LITTLE LULU. Over the years, I have found numerous people who agree with my estimation of this book. There is nothing like having your friends sitting around your house and giggling hysterically after having accidentally picked up one of your copies of LITTLE LULU. At one party we hosted, half a dozen people spent the entire evening doing nothing but reading comic books and giggling. Those people are now all LITTLE LULU fans. But I don't think it's fair to them, and to all the others who have discovered this fine comic book, to leave them with the impression that LITTLE LULU is the only book John Stanley ever worked on. There are numerous other books which bear his stamp, and while they are not the same as LULU, they are amusing and deserve some attention. So, in this article, I'd like to give you a taste of the other characters created by John Stanley, and talk a bit about Lulu, especially about the early LITTLE LULU books.

One of Stanley's earliest creations appeared in Dell's RAGGEDY ANN AND ANDY in the late '40s. This book also featured artists such as Johnny Gruele, Dan Noonan and Walt Kelly, and so, would be worth looking at even if it did not contain "The Hair-Raising Adventures of Peterkin Pottle!" Peterkin is a little boy who superficially resembles Tubby Tompkins from LITTLE LULU, but is really not much like Tubby at all. Pottle is rather ugly and a seemingly stupid little boy, and as such is the perfect foil for all the meaner kids in the neighborhood. They delight in teasing him (partly because he is fat and wears glasses, and partly because he is so easily intimidated.) But Peterkin always gets his revenge. Not in reality, but in daydreams.

For instance, in one story, Peterkin's mother sends him to the store and he is stopped on the street by a group of neighborhood bullies. They take the grocery list and rewrite it to their taste, telling Pottle if he doesn't get what they have written down, well... So Peterkin fetches the few things they had left of the original list and the three dozen oranges they had added. He isn't able to carry the groceries by himself and has to enlist the aid of his friend Pam, who convinces the bullies to leave Peterkin alone. Peterkin staggers home with the oranges. Luckily, his mother had really wanted oranges, and she gives him a glass of fresh orange juice for his trouble. After drinking it...

Peterkin Pottle suddenly finds that he is the strongest boy in the world. After performing a few minor feats like straightening a bent fire hydrant and lifting a truck to help change a tire, he is confronted with real danger. The dam has burst and the town is being flooded. Peterkin goes around the town saving people, including Pam and his mother, and then manages to repair the dam by inserting a stone four times his size into the gaping hole. But just as he is being carried off by a rejoicing crowd, he is awakened by his mother who wants him to return to the store for the things the bullies crossed off the list. Poor Peterkin.

Although the Peterkin Pottle stories are entertaining in their own right, they are especially interesting to compare with the LITTLE LULU books. Stanley has obviously adapted some of the characteristics of the Pottle stories to characters in LITTLE LULU. As I said before, Peterkin resembles Tubby in appearance, although Tubby is much smarter and better liked. Peterkin also has Lulu's talent for making up stories which feature himself, and the friendship between Peterkin and Pam is very reminiscent of the close but not always friendly relationship which Lulu and Tubby have.

Actually, the first LITTLE LULU book appeared before the Pottle stories discussed above. FOUR COLOR #74, the first comic to feature Little Lulu, appeared in 1945. If you have ever glanced through a LULU before the '70s, you may have noticed that the correct name of the book is MARGE'S LITTLE LULU. This is because Lulu was created as a magazine cartoon character by Marjorie Henderson Buell (although I've never heard any indication that Buell had anything to do with the comic books other than requiring them to put her name on the books.) Marge's Little Lulu appeared in magazine cartoons (and eventually a syndicated newspaper panel) which were basically pantomimes, and dealt with a mischievous and sometimes bad little girl and a few of her friends. [The comic series was most likely inspired by the recently launched Famous Studio cartoon series of LITTLE LULUs. In the early '70s, Western Publishing purchased the rights to Little Lulu from Marge and they are the current copyright owners.]

The earliest LULUs still look much like Marge's character. The red dress, the little hat, and the curls are all there, but this Lulu has extremely red cheeks, as do all the characters, and she does not yet have the vast repertoire of facial expressions made from circles and lines which are so delightful in the later books. Tubby is much fatter and Alvin lacks his distinctive hair style. These three, plus a few miscellaneous children and Lulu's mother (who hasn't changed much over the years) constitute the main characters of these early books.

The early Lulu was still a very michievous little girl, and even pretty nasty at times. For example, in the first book, Lulu and Tubby go to the beach and get into a lot of trouble. First they put their sunken inner tube around a sleeping man, to see if his snores will blow it up. Then they find they can't get it off his head, so they pull on it, finally dragging the man into the ocean, where he wakes up. Then they lose their lunch in the water

and their carfare rolls under the boardwalk. Tubby rips his pants while trying to retrieve it, and the life guard who is trying to fetch Tubby out from under rips his bathing suit in the same place. Lulu finally rescues the pair by stealing a woman's dress from the dressing room for them to put on. The lifeguard, who is by this time quite mad at the kids, has to save a drowning man while still wearing the dress. The day ends up with Lulu and Tubby leaving the beach with three grown-ups (the life guard, the sleeping man and the man who gives ice cream cones to lost children) very mad at them. Of course, it wasn't malicious mischief, but still it was the kind of behavior that a later Lulu would not have engaged in.

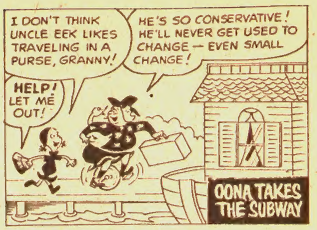
Another example of this type of mischief occurs in LITTLE LULU Vol. 1, No. 1 (after her ten FOUR COLOR appearances had been successful enough to warrant giving Lulu her own book). This time, Tubby convinces Lulu to go mountain climbing. He ties a rope around both of them and they begin to look for something to climb. The first thing they find is the bureau in Lulu's mother's room. While on top they get into an argument over whether or not Lulu's mother needs all that stuff to keep her pretty. "To KEEP PRETTY? YOUR MOTHER? Ha ha ha ha ha ha h... Ahem... Your mother sure IS pretty... only... er... a little... er... fat!" "So are YOU! YOU'RE fat... but not PRETTY!"

The upshot of this is that Tubby walks off the bureau, knocking it and everything on top of it onto the floor. The kids look for something safer to climb, deciding on one of the tallest buildings in town. It's five stories tall, but there are lots of brick handholds on the outside and Lulu keeps her eyes closed most of the time. On the way up, they scare a man by stopping in his apartment for a drink of water and then disappearing out the window. They stop at another apartment to call their mothers and tell them where they are. Neither Mrs. Moppet not Mrs. Tompkins believes them. ("You've climbed up to the second story on the outside of a building? I don't think you're being very funny... and besides, how many times have I told you NOT to use Lulu's phone? Hang up right away!") When they have almost reached the top of the building, a policeman sees them and calls the rescue squad. But by the time the firemen and other policemen arrive, Lulu and Tubby have already taken the stairs down and are on their way home to lunch. The poor policeman who made the call is being led off in the last panel by a friend who recommends he take some time off. Again, they weren't really being BAD, but...

Lulu begins her story-telling career in FOUR COLOR #110 with a story about a poor little orphan, her wicked stepmother and her stepbrother who is the baddest little boy in the world (his name is Alvin, naturally). Finally, her wicked stepmother locks her up, and a knight (who looks much like Tubby) decides to rescue her. Unfortunately, he gets lost on the way. "-- And that's the end of the story." "But what happened to YOU?" "Nothing! I'm STILL locked up in that DARNED tower!!!" "There's something fishy about that story."

Some of Lulu's real adventures are more unbelievable than her made-up stories. Once (in #22) she helps Tubby deliver a package that the local druggist wants taken over to the other side of town. When they reach the house, a passer-by tells them no one has lived there in twenty years. Tubby is determined to deliver the package and earn his 10¢, so he sends Lulu in. And there IS a ghost in the house! Tub doesn't believe Lulu and goes in too. When he sees the ghost, yow! "Gosh, you sure scared my friend ..." "Little boys are the easiest of ALL to scare!" It turns out the ghost has ordered iron pills to help build up his little boy ghost, who is so weak he's invisible. Luckily, the pills help and the ghost pays Lulu for the medicine. She wonders why people are afraid of ghosts and goes back to the drugstore with Tub. "Well I'll be -- ! Where did you get THESE bills? They're SIXTY years old!" "A GHOST gave 'em to me, Mr. Pestle!" True story.

The first Lulu books relies on only a few characters. Later, characters such as Willy, Eddie, Gloria, Wilbur, Annie and Iggie (who were not brother and sister at first) and others made their appearance, replacing the playmates whose names changed with every book. One late arrival to this crew was Tubby's cousin Chub, who looks exactly like Tubby only smaller. (Chubby is sort of a mean little kid but he has to say "Aw, mice" because he's not old enough to say "Aw, rats.") This cast of characters helped make LULU one of the most entertaining comic books to be had, and if you want to read their adventures, get a hold of some old issues of LITTLE LULU. But please


I DON'T THINK UNCLE EEK LIKES TRAVELING IN A PURSE, GRANNY!
HE'S SO CONSERVATIVE! HE'LL NEVER GET USED TO CHANGE — EVEN SMALL CHANGE!
HELP! LET ME OUT!
OONA TAKES THE SUBWAY

don't giggle too much.

Stanley scripted, and occassionally drew, a great many other comics, including NANCY AND SLUGGO (for which he created the weird and wacky Oona Goosepimple) and THIRTEEN GOING ON EIGHTEEN, and others too numerous to mention. A good one from the mid-sixties is MELVIN MONSTER (it is the only Stanley work I have seen where he actually signed some of the covers). As his name implies, Melvin is a little monster who lives in Monsterville with his Mummy (who is one) and Baddy, and their pet crocodile Cleopatra, who would love to have Melvin for lunch someday, as the main course.

There are fewer characters in MELVIN MONSTER than there are in LITTLE LULU, and the layout is much simpler [owing, possibly, to the lower page rates offered by the later Dell Comics than Western was offering], but it all seems to work to create a book almost as amusing as LULU. Melvin's only "friend" is Little Horror, a witch who, like most kids in Monsterville, delights in being bad. Unfortunately, Melvin is the only goody-goody in town, and a great disappointment to his parents. He, like Tubby and Peterkin, is a fat little monster, though

his character resembles that of Peterkin more than Tubby, since he is often put upon by his parents and Little Horror, becoming the butt of many cruel pranks. For instance, his father buys him a slide and insists that Melvin position it so he can land in a heavily-thorned bush each time he slides down. Melvin tries to convince his father that he really does enjoy going down the slide that way. After an hour of this, his father says, "Gotta give that daggerberry bush a breathing spell!" "Oh, Baddy... Do I HAVE to stop?" "Didn't hear a WHIMPER out of him the whole time... Guess he's a real GREEN-BLOODED little MONSTER after all..." "Now, let's see... How many times did I go down the slide? Oh yes -- eighty times... OW! OW! OW! OW! OW! OW! OW!..."

Another of Melvin's "friends" is Miss Gargoyle, the local school teacher. "SIX-HUNDRED YEARS I've been teaching school in Monsterville, and never had one single DROP-IN problem! No monster kid in his WRONG MIND would ever DREAM of setting foot in this place... except to set FIRE to it! Now suddenly that little pest, Melvin, starts showing up every morning, begging me to ENROLL him! If I don't think of some way to keep him away, he'll drive me CRAZY -- or into EARLY RETIREMENT!" Poor Melvin. In fact, the only person who really looks out for Melvin is his guardian demon, Damon. "Listen, Melvin, you're gonna let me protect you from HARM an' keep you from gettin' HURT -- or I'll poke you so fulla HOLES --" But the only real danger Melvin faces (aside from Cleopatra) is that sometimes he is unlucky enough to find himself in Humanbeanville. In one issue he finds a tunnel in his basement that leads to Humanbeansville, and he climbs a building to try and see Monsterville. Melvin climbs much like Lulu and Tubby did in the story mentioned above, using bricks for hand and foot holds, but Melvin can also hang on with his teeth and take a nap when he gets tired. He eventually gets back to Monsterville, just in time to get into more trouble with Baddy.

CHOO-CHOO CHARLIE had only one issue, published by Gold Key in 1969. It dealt with the adventures of a little boy who has his own train, a steam engine and one car, and tracks that can lead anywhere. Charlie takes his friends for rides on the train, especially a little girl who Charlie calls "Lady." In the first story Lady tells him, "And for goodness sakes, watch out for elephants on the track!" "Elephants?" "We're going to AFRICA, Charlie!" "Listen, Lady, I'm the one who decides where we're going! And we definitely are not going ... to... Af--" BUMP! Needless to say, they had just run into an elephant. Charlie's train also takes him into a lake where an alligator decides to take over the duties of engineer ("Don't worry, Charlie, sooner or later he'll get tired of riding around on your engine and want to go home... He's probably a married alligator with responsibilities and stuff..."), to an amusement park where the train somehow ends up on top of a ferris wheel, and to "rough country" ("They say long ago this was a place where old worn-out Indians came to retire... They sat in the hollow of a tree and slowly faded away..." "Hah! You don't catch ME believing that stuff! Even if I DO see a slightly faded Indian sitting in that tree over there...") It's a real shame that such an imaginative book has such a short lifespan.

Stanley's last undisputed work was O.G. WHIZ #1, which appeared in 1971. It is the story of a newsboy who becomes the president of the Tikkeltoy Co. The founder of the company, Titus Tootle Tikkle and his company are in real trouble because they haven't sold a toy in years. Tikkle goes out for a walk after a particularly dismal board meeting and falls asleep with his nose resting on O.G.'s shoeshine kit. O.G. shines the nose and when he asks for his 10¢ (half-price because he only shined the nose), Tikkle gives him 49% of the business. ("Whee! I didn't spend 140 years wheeling and dealing for nothing! The total market value of Tikkeltoy's stock is 7 1/2¢! By giving that kid the stock instead of the DIME I did him out of 2 1/2¢!") When O.G. discovers a way of getting rid of the company's stock of super-powerful Roman candles and old pogo sticks (he makes jet-powered pogo sticks and the Australian Ranchers Association wants to buy them all for use in herding kangaroos), Tikkle decides to give Orvie Gismo Whiz 51% of the stock and make him president of the toy company. Titus Tikkle then retires to the reception room to read forty-years' worth of magazines.

Since O.G. is such a whiz at the toy biz, things should be going just fine for everyone. But O.G. has lots of enemies. One is Tikkle's grandson, Thutnose, who wanted to take over his grandfather's job as company president, and was always trying to get rid if Tikkle. ("He's crazy as a coot... as soon as I come out of this faint I'll staple him to a chair and have some funny farm in Finland come and get him...") Now Thutnose is out to get rid of O.G.

Another of O.G.'s enemies is the president of the rival Whirlygig Toy Co., whose sales have fallen drastically since the Tikkletoy Co. has been revived under O.G.'s leadership. Mr. Whirlygig sends a letter to O.G. Whiz, purportedly from the Boogeyman's mother, warning him that the Boogeyman is out to get him. O.G. is so frightened by this missive that he pops his bubble gum, which then covers his face, and rushes out of his office. Soon Tikkletoy's president is the laughing stock of the town (Thutnose having informed the news-media of the reason for O.G.'s disappearance.) That night, the president of Whirlygig toys sleeps soundly in his brightly-lit bedroom. ("Twenty years I've had to sleep like this... because Harry insists sleeping with plenty of lights on is good for the COMPLEXION! A lot of good it's done him... he has a complexion like an ALLIGATOR HANDBAG...") Meanwhile, O.G. has climbed a tree right outside the apartment window, to escape his fate, and when Harry opens his eyes to see O.G.'s bubble gum-covered visage at his window, he thinks the Boogeyman has come for him! O.G. discovers the Boogeyman letter was a fake, and Harry's wife says, "Now that we know keeping lights on at night neither helps the complexion NOR keeps the BOOGEYMAN AWAY, we'll put them all OUT, won't we Harry?"

There were several more issues of O.G. Whiz, and they were all probably a bit more amusing than today's usual "funny" comic book, but John Stanley apparently did not work on more than the first issue or two. He left the comic book industry around this time, and, when he made his first public appearance at Newcon in 1976, he said he had to plans to return. So, only by rereading the old comics can we laugh along with Peterkin Pottle, Lulu Moppet , Tubby Tompkins, Melvin Monster or O.G. Whiz. Nowadays it helps to have something we can giggle at.

[This article has been slightly revised since its first appearance in STARLING No. 26, October 1973.]

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